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LITERATURE.

MOLTKE'S PRIVATE CORRESPONDENCE.

Field-Marshal Count Helmuth von Moltke as a Correspondent. Translated by Mary Herms. (Osgood, McIlvaine & Co.)

THE last strainings of a vintage are poor and thin: we have had enough of the minor writings of Moltke. His letters to his kinsfolk reveal his character, ambitious, earnest, persevering, and manly, and show a considerable power of picturesque expression; but they are not free from the dull bathos which occasionally appears in the Teutonic mind, and we have had more than sufficient specimens of them. His essays are learned, and some of them able; but they are deficient in historical insight, and especially in political wisdom; and they are in places mere Billingsgate against the French nation. His speeches contain weighty thoughts and sentences, and exhibit his organising powers in war; but they prove how little Moltke understood the moral of the war of 1870-1, and how his blind hatred of France hid from him the reason that has made Europe justly suspicious of Prussia. The volume before us is little more than the *crumbs repetita* of pieces of this class; it consists of letters of Moltke to his family and friends, and, like *crumbs repetita*, is not attractive. Some passages in it throw light on the campaigns of 1866 and 1870-1, but really only confirm what is already known. Others illustrate Moltke's private life and habits, and especially his domestic tastes; but they contain little that deserves notice. We should not glance at the book but for the author's eminence; and we take this opportunity to say that the papers of Moltke, which must possess real historical value, ought not to be long withheld from the public. The Gurwood Correspondence of Wellington appeared at a period about as far from Waterloo as the present time is from Sadowa and Sedan; and the Supplementary Despatches did not precede but followed what was of infinitely more importance.

This volume, we have said, adds a mite to our knowledge about the great wars directed by Moltke, and about his views and opinions at the time. In 1866 he probably wished to take, from the outset, a bold offensive, but he was thwarted by the limitations of the king; and this partly accounts for the events that followed:

"You are right in saying that a strong initiative would be the best. . . . Naturally our first drawing up would look like a dispersion. . . . It is a grave thing for an old king and master, at seventy years of age, to be expected to take the first step."

How far Moltke concurred with Bismarck in precipitating the conflict of 1870-1 will probably not be known for years; but he certainly wished for a struggle with France, and the following, written in 1868, will amuse those who have any inkling of the truth:

"La France s'ennuie! and in order to amuse her, Europe must be set on fire! In the nineteenth century a war so frivolously begun, to so little purpose, should seem impossible; it reminds one of Louis XIV. and his Louvois, and yet we stand perhaps close upon it."

At this very time Prussia had all Germany in arms, and Moltke was projecting the invasion of France!

There is nothing in this volume about the great events of the first part of the war of 1870-1. But the convictions that induced Moltke to advance on Paris, after Gravelotte and Sedan, appear very clearly; and they were completely at odds with the facts. He laughed at the notion that France would resist; he believed that Metz would fall even sooner than it did; and he thought that he was about to dictate peace. The gobemouches of success may worship their fetish; but few worse errors have been made in war:

"I hope for an early peace before the renewal of this blood-shedding. The boasting of the Paris authorities only shows their weakness. . . . By right the war ought to be ended now, as France has no longer an army. . . . We must let the volcano burn out by itself."

Moltke was furious at the idea of the intervention of England, and boasted that he had 200,000 men to put down an intruder. Yet his miscalculations were so great, that the assistance of even a weak trained force would have probably turned the scale in favour of France at any time before the disgraceful fall of Metz. Coulmiers nearly caused the raising of the siege of Paris, and would have caused it but for the misconduct of Bazaine. As it was, it revealed the danger in which the invaders stood; and when the national rising of France had made itself felt, and the illustrious Chanzy had appeared in the field, a change passed over the spirit of Moltke's dream:

"How long this terrible war will continue . . . nobody here or at home can tell. A whole nation under arms is not to be underrated. It is possible that we may have a million against us after the new year."

Meanwhile Moltke had little but cynical scoffs for one of the grandest movements in the world's history, the heroic defence of France which long baffled his aims; and he set himself up as a moral Providence to deal out damnation to Frenchmen:

"Indeed, it is God's judgment that is punishing this haughty French nation. They are not yet humiliated, yet much remains still for us to do. . . . Rats will become scarcer and scarcer in Paris. . . . These haughty infatuated Frenchmen must be humiliated much more before they will listen to reason."

The causes of the triumph of Germany in 1870-1 were accidents that will hardly recur; and Europe, which thought France blotted out twenty-three years ago, has awakened to a perception of her colossal strength. Moltke really knew little about

France, and nothing shows more how ill he understood Frenchmen than the following self-complacent remark:

"I believe a reconciliation between Germany and France to be possible—because sensible. The condition is a candid recognition of the Treaty of Frankfort."

Bathos is at its depths in this sneer at the resistance of Paris—John Gilpin, that hero of "a frugal mind," would, doubtless, have said the same thing of the cost: "In this way six or eight men are wounded every day. This cannot affect in the slightest degree the decision of the war, and is extremely expensive."

A large part of this volume is made up of letters that relate Moltke's wanderings in many lands. His descriptions of nature and her numberless scenes of grandeur and beauty are always good; his eye for the picturesque and his great learning appear in pictures that please intelligent minds. It is somewhat curious that a great warrior is not touched by the associations of war presented by many scenes in his travels; the ruins of Asia Minor do not remind him of the stations of the Legions, but of Genoese commerce; the passage of the St. Gothard does not recall one of the grand moves that led to Marengo; Zürich and Genoa do not speak of Masséna. He only alludes to Napoleon once on the many battle-fields of the modern Hannibal, and he does so in this bald and prosaic fashion:

"In the room which I occupy the Consul Napoleon Buonaparte once stayed; the gilt bed is still ornamented with the French eagles; the little room adjoining, where Henry sleeps, was probably that of his mameluke."

Moltke was a Prussian Junker, and abhorred democracy; but his strong understanding and keen sense revolted from wild socialistic dreams. The following is sound and wise:

"Real social progress can only be made slowly and by degrees. *Natura non facit saltum*, and civilisation just as little. Above all it is necessary to enlighten the lower classes as to their own interests. That must be the work of the Church and the school for the next century. But we are standing, may be, quite close before the eruption of a mighty movement, and have to prepare already to face the danger."

Germans, too, with 1870 before them, would do well to recollect these words, especially as they hold Alsace and Lorraine:—

"For how many years people have talked of German unity in poetry and songs, had national meetings and shooting meetings, taken resolutions, which resulted in nothing as long as 'logos' was merely translated by 'the word.' Not until our Emperor, with Roon, created the army, and Bismarck made 'the deed' unavoidable, was there power to realise this possibility."

The love of home, the strong family feeling, the care and affection bestowed on kinsmen, which were Moltke's best and most attractive qualities, appear in many passages in this book; but it is unnecessary to recur to the subject. He could not bear carelessness and waste in the young people he gathered around his hearth in old age:

"If in future anybody should offer to pay your bills—which, however, is not likely to happen often—I should advise you not to let him wait a fortnight for an answer. . . . He

who spends a shilling more than he possesses is always a poor man, no matter if he has an allowance of 400 or 4,000 thalers."

Moltke, like most great soldiers, was a good man of business, economical and keen fisted in spending his money. He looked after his farming accounts at Creisau, as Wellington did at Strathfieldsaye—an estate which, the Duke said, would have ruined a less thrifty owner. Moltke, however, was a good and large-minded seigneur; and his liberality and forethought in founding schools, in building and endowing churches, and in raising the peasantry within his domain to a higher lot in life, do honour alike to his head and his heart. He insisted on making the young prudent:

"You would be delighted to see the infants' school; the day school, too, is prospering. Eighty-five little capitalists have savings bank books, and every one has some marks in the Provincial Savings Bank. It is, too, important to learn to save at an early age, as we know from our own experience. Our new generation has begun life with help, which none of us sisters and brothers have ever known."

This kind of commonplace on the A B C of prudence in money matters might have been spared. Marlborough would have done the thing and not maundered upon it; Wellington would have called laws of the kind, "damned twaddle."

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We have written enough to say what we think of this book. We may now say "ohé jam satis est" of Moltke's lesser writings; we must irreverently acknowledge they sometimes make us yawn.

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In many respects Mr. Gosse would appear to be an ideal person to write such a manual. He comes to the work with the prestige of an academic chair. He brings with him the sympathies of a poet, a book-lover's enthusiasm, wide reading, and nice literary perception. He has the gift, so rare and so attractive, of graceful appreciation, of defining in a few sentences the essential qualities of a writer, or of a literary form, or of a literary epoch. That is exactly what you want in order to get those glimpses of the higher point of view which the organisers of University Extension rightly put in the forefront of their programme. The introductory chapter of the present volume is a model in this kind, with its delicate analysis and discrimination of the characteristic Elizabethan and the characteristic Jacobean spirit in poetry: a distinction so marked in spite of overlapping, so illustrative of the universal law of rhythm, of ebb and flow, of action and reaction, in things literary. And throughout the book Mr. Gosse gives us, from time to time, passages of almost equal charm. One would select the pages devoted to Ben Jonson, and those to Beaumont and Fletcher, as likely to be especially helpful

to any student, both for critical insight and for lucidity of expression. The chapter upon Donne, again, is of great value. I do not know where to find a juster or more subtle account of the individual qualities of his Titanic verse, nor does Mr. Gosse fail to indicate the predominant spell which "this enigmatical and subterranean master" exercised over his contemporaries and immediate successors.

But unfortunately this very chapter upon Donne, so refreshing, so fruitful from the purely critical standpoint, lets one into the secret of a fatal weakness in Mr. Gosse's work, when the purpose for which it was designed is regarded. It requires but a little knowledge of the rather intricate bibliography and literary history of Donne's poems to see at a glance that Mr. Gosse's scholarship is hopelessly to seek in the matter, that he has filled his pages with errors and mis-statements which might easily have been corrected from the most obvious sources. It will be well to give chapter and verse for a few of the more conspicuous inaccuracies. First of all, there is the assertion that Donne contributed ten sonnets to Davison's *Poetical Rhapsody* in 1602. Here Mr. Gosse appears to have been misled by some folly of Dr. Grosart's, of which Dr. Grosart has since repented. The sonnets in question have the initials I. D. attached to them in the *Poetical Rhapsody*; but they are quite clearly, as Mr. Bullen has pointed out in his edition of that anthology, by Sir John Davies. Secondly, there is the remark that Donne's famous philosophical satire, "The Progress of the Soul," "is conjectured to have been written not earlier than 1610." But unfortunately it happens that in every one of the seventeenth century editions of the *Poems*, with the exception of that of 1635, in which it has been misplaced by a printer's error, "The Progress of the Soul" is accompanied by a prefatory epistle in prose, which is headed "*Infinitati sacrum 16 August, 1601.*" There is therefore hardly room for such a conjecture as Mr. Gosse indicates. Far more important, however, than either of these points is the following paragraph on the subject of Donne's religious verse, a very comedy of errors:

"A large number of 'Holy Sonnets,' which Izaak Walton thought had perished, were published in 1609, and several remain still unprinted. They are more properly quatorzains than sonnets, more correct in form than the usual English sonnet of the age—for the octett is properly arranged and rhymed—but closing in the sestett with a couplet. These sonnets are very interesting from the light they throw on Donne's prolonged sympathy with the Roman Church, over which his biographers have been wont to slur. All these 'Holy Sonnets' probably belong to 1617, or the period immediately following the death of Donne's wife. In the light of certain examples in the possession of the present writer, which have not yet appeared in print, they seem to confirm Walton's remark that, though Donne inquired early in life into the differences between Protestantism and Catholicism, yet that he lived until the death of his wife without religion."

Let me briefly correct the several misinterpretations of fact interwoven here. The "Holy Sonnets" which we have of

Donne's were not first published in 1669. They were published in the *editio princeps* of 1633, and reprinted in 1635, 1639, 1649 or 1650, 1654, and finally 1669. There is no proof that these are the "Holy Sonnets" which Izaak Walton "thought had perished." What Izaak Walton really says, writing in 1670, with probably six editions of these sonnets on his shelves, is that Donne wrote a sonnet, which he quotes, to Lady Magdalen Herbert, together with a letter, which he also quotes, in which Donne sends her some "holy hymns and sonnets." And Walton adds, "These hymns are now lost to us, but doubtless they were such as they two now sing in heaven." It is the more probable that the "holy hymns and sonnets" which we possess are not those referred to by Walton, in that this particular sonnet to Lady Magdalen Herbert is not in any of the seventeenth century editions. But if they are the same, Mr. Gosse cannot possibly be right in attributing them to 1617, for it happens that the letter in which Donne encloses them is dated "Mitcham, July 11, 1607." Mr. Gosse's dates are rather apt to give way under him. I come lastly to the final statement of Mr. Gosse's paragraph, which he professes to find in Walton, that Donne "lived until the death of his wife without religion." I can unhesitatingly state that there is nothing bearing the faintest resemblance to such a "remark" either in the 1640, or in the 1658, or in the 1670, or in the 1675 edition of Walton's *Life of Donne*, nor is it in his verse-elegy on his friend. Nor is it, naturally, in the *Compleat Angler*. It is absolutely opposed to all that Walton does say about Donne's religious attitude, and it is inconsistent with the fact that he took orders in 1615. I do not know whether the libel on Walton or on Donne is the more grievous.

I have been the more careful to point out this defect in Mr. Gosse's otherwise valuable work, in that I am aware that to many critics it will appear a matter of the slightest importance. Appreciation is more than pedantry; and if the student is helped to feel and think with his poets, he will gain what no Dry-as-dust could ever give him. All which I fully admit, and have, indeed, hinted as much already. But it is generally the case, and Mr. Gosse's remarks on Donne's religious poetry are no exception to the rule, that inaccuracy in the weighing out of mint and anise and cummin leads directly to inaccuracy in the weightier matters of the law. Nor will it, I think, be denied that, if facts that are right are sometimes arid and uninteresting, facts that are wrong are always the very devil. It was open to Mr. Gosse to minimise the amount of solid information contained in his volume. This he did not choose. He tells us in his Preface that he "believes the copious use of dates to be indispensable to rapid and intelligent comprehension of literary history, and he has forced himself to supply as many as possible." Anything more calculated to damage the methods and ideals of University Extension than this slipshod scholarship I cannot imagine. The best friends of that interesting educational experiment must admit that one of its chief dangers is the

danger of being superficial. The incomplete information of many of its apostles, the democratic method by which their services are invited, the necessity for "drawing" a paying audience—all these things make it increasingly difficult to keep up a decent level of erudition in the courses delivered. And if such work as Mr. Gosse's is to be held out as a model for imitation, the task will indeed become a hopeless one.

EDMUND K. CHAMBERS.

The Life and Times of James the First, the Conqueror, King of Aragon. By F. Darwin Swift. (Oxford: Clarendon Press.)

THIS is one of the excellent books which have grown out of the custom of offering prizes at the universities for historical essays on a given subject. It is the more restricted interest in the period that will alone prevent it from taking rank by the side of Mr. Bryce's *The Holy Roman Empire*. The bibliography prefixed, and the notes throughout, show with what care our author has read up his subject; and this not only in books and printed matter, but by personal research of MSS. in the libraries of Madrid and of the Escorial, and in the archives of Barcelona. Two essential requisites of all true history are particularly well looked to throughout—the chronology and the genealogies.

The book is clearly and carefully written; the only fault, if fault it be, that we should have to find in this respect is in the author's self-restraint. Without in the least detracting from its substantial value, the writer might have allowed himself somewhat more freedom on the picturesque side. The story of En Jaime's conception, even if not literally true, conveys a most striking picture of the manners of the age, and is quite paralleled by the marriage customs consigned in some of the Pyrenean *Fueros* and *Fors*. The meeting of two men physically so remarkable as the young En Jaime and Sancho el Fuerte of Navarre might have been more fully described—Jaime with his seven feet of glorious young manhood, Sancho not more than six inches shorter, in the unwieldy corpulence of age, but with the mighty arms that had wrenched asunder the chains at Navas de Tolosa. So, too, the pretty tale of the swallow's nest at Burriana is worth more than a passing notice; and the amusing speech of the king before the pope and cardinals at the Council of Lyons, with its misquotations of Ovid for Scripture, amid the smiles of the audience, might have been more than alluded to. These things really illustrate one side of the character of the sensuous, cruel, passionate, vain, shrewd, sentimental, yet, in some respects, simple-hearted king. On the consideration of his moral character, and the too favourable opinion of himself and of his contemporaries thereon, our author has overlooked the peculiar status in the society of the day of the *barragana* and her children, as given both in the *Fueros* and in *Las Siete Partidas*. The action of James in taking up from the opposite end of the Pyrenees the work of our Henry II., and of Becket, and of Richard I. before he went on the Crusade,

of making a kingdom in the south of France, and the motives which compelled him to desist, are very well told, as also are the conquests of the Balearic Isles and of Valencia.

As said above, the book is carefully put together; but I am not sure that the plan of it is of the best, and, when adopted, it should have been disclosed to the reader earlier than on p. 141. There we read:

"The object, so far, of this work has been to set forth, as clearly as possible, the chief incidents—hitherto, in many respects, ill-arranged and imperfectly elucidated—of a long and important reign. It has been said somewhere that the best book which could be written would be a book consisting of premises only, from which the readers should draw their own conclusions; and on this principle the facts of James's life have been allowed to speak for themselves, without being rendered inaudible by a buzz of needless comments."

After this, from p. 149 onwards, a detailed account is given of the machinery, so to say, of James's government and administration, of the laws, commerce, customs, and manners in his dominions. All this is very good, and it is absolutely necessary to any due understanding of "the premises"; but unless the reader has this knowledge beforehand, he will require to turn back and read over again the preceding 150 pages in order to have any intelligent comprehension of them. The older plan, of a preceding sketch of the previous history and institutions to put the reader at a right point of view for understanding what follows, is, I think, preferable on the whole.

I spoke above of the fulness of the list of authorities consulted by the writer, of his examination of documents and archives. He cannot be too highly praised for this. All that relates to the older authorities is excellently done; yet I am obliged to add that, for want of consulting some special and more recent works, little known out of Spain, his view of the legislation is still only partial. The mistake is sometimes made of considering the date of the written code as the date of the origin of the laws themselves. Nowhere can the falsity of such an assumption be better shown than in the history of the legislation of Northern Spain. The laws of Castille and of Catalonia are in great part founded on the *Lex Romana Visigothorum*, of which the date is known. The Consular cities of Southern France, such as Montpellier, preserved a still purer form of Roman law; but the *Fueros* of Aragon, the *Usatges* of Barcelona, and still more the local customs and *Fueros*, contain traces of laws far older than these. If our author had compared the *Fuero* of Aragon with the *Fuero* of Navarre, he could not have written p. 151: "The Code of Aragon was sanctioned, indeed, by the Cortes, but it was initiated by the king and formulated by a body of lawyers." The *Fueros* of Navarre and Aragon are well nigh identical in their earlier parts, and James could have had nothing to do with the former; the changes or amendments which he introduced were mainly in the direction of feudality, and to the disadvantage of women. Absolute primogeniture, *i.e.*, of the first-born, whether male or female, was the rule

in many of the Fueros and Fors throughout the Pyrenees; the provisions mentioned in the note p. 207, were not merely ideal, but actual.

Another fact of which Mr. Swift has taken too little notice is the way in which, throughout Northern Spain, the local Fuero, For, custom, or Derecho, overrode the general Fuero, or law of the country, except in matters of political government, and sometimes even then. And these local Fueros, Derechos, usages, date often long before the written code, some of them even anterior to the introduction of Roman law. For it must not be forgotten that the laws of the *civitates* were Roman only as regards the Empire; local customs and laws still subsisted contemporaneously with these, and have, in some cases, persisted down, or almost down, to the present day. Thus the House-Community of Upper Aragon could hardly have been introduced there in Roman, or post-Roman times. Compare the mention of the *respublicae* in Hübner's *Corpus Inscriptionum Latinarum* (Nos. 4201-4, 257, &c.) with this passage of Bowles's *Introducción a la Historia Natural y a la Geografía Física de España* (pp. 294-5), written with no knowledge of the inscriptions of the *Corpus*, and then link together the continuous history of the two:

"*Ilaman los Vizcainos Republicas a las distintas jurisdicciones de su Provincia, las quales, a excepcion de una Ciudad y pocas Villas, se componen de barriadas dispersas y casas solitarias que se han situado segun la comodidad de los terrenos y aguas.*"

There are also distinct traces of custom older still, when individual property was still unknown.

One reason why the Cortes of Aragon failed to preserve their liberties was because they had not the wise provision of the Cortes of Navarre and of the Basque Provinces, whereby the subsidy to the crown was always the last vote taken, after all petitions had been considered, and all wrongs and encroachments of the crown had been redressed. In place of this they put the Justicia, who alone had the defence of the Fuero against royal law and encroachment, and proved far less efficacious.

There are a few slips in the work: e.g., p. 121; it was not Richard of Cornwall, but his son, Henry of Almayne, who was murdered by Gui de Montfort at Viterbo. To a Spanish ear Señor before a baptismal name (Señor Victor Balaguer) instead of Don, is like a Frenchman's Sir Harcourt, instead of Sir William, to our own.

In recommending the use of some more recent works, I do not mean that there are errors in fact to be corrected, but rather that a change in point of view, especially of the legislation, might be the result. As it stands, the history deserves very high commendation, and I sincerely congratulate the author upon it.

WENTWORTH WEBSTER.

Essays on Questions of the Day, Political and Social. By Goldwin Smith. (Macmillans.)

THIS little volume comprises a series of essays, mainly reprinted from periodicals, which differ widely in character and value. The philosophical tone of the first paper

contrasts strikingly with the furious spirit in which our author deals with "The Political Crisis in England." This is not the place for detailed discussion on the subject; but it may be said that many of those who most fully appreciate the good work which Mr. Goldwin Smith has done in many directions will regret that he should have republished such unmeasured invectives against Mr. Gladstone as are to be found in the article in question. He can hardly in his calmer moments seriously believe the great Liberal leader to be a mere selfish demagogue. However, there is much better matter than this in other parts of the book.

The opening essay on "Social and Industrial Revolution" contains an able statement of the arguments in favour of individualism, though it seems to minimise the extent to which socialistic principles have already been recognised in legislation. Incidentally it may be noticed that Mr. Goldwin Smith falls into a very common error in speaking of the national workshops at Paris of 1848 as "the creation of the Socialist Louis Blanc." Often as this statement has been repeated, it is, nevertheless, demonstrably inaccurate. We have the distinct and unequivocal denial of Louis Blanc himself, which will be sufficient evidence for all who can appreciate the character of one of the purest and most single-minded of modern Frenchmen, whatever they may think of his views. He thus writes in his *Recollections of 1848*:—

"That public opinion in Europe should have fastened upon me the charge of being the founder and the organiser of the national workshops—a charge the falsity of which was made so undisguisedly patent—is certainly one of the most extraordinary illustrations of the power of calumny when used as the common weapon of divers hatreds conspiring for the destruction of an idea, in the person of a man."

If confirmation of this statement is required, we may appeal to the testimony of Lamartine, the leader of the Anti-Socialist Republicans, who says of the workshops: "So far from being in the pay of Louis Blanc, as has been said, they were the device of his adversaries."

In treating of "Woman Suffrage," Mr. Goldwin Smith writes in a strain which will cause him to be described by the friends of the measure as an inveterate misogynist; but some of his remarks are none the less worthy of attention. The substantial truth of these words can hardly be denied:—

"The movement in favour of woman suffrage is part of a general attempt to change the relations between the sexes: to set women free from what have been hitherto considered the limitations of her sex, and make her the competitor instead of the helpmate of man."

The author's well-known anti-Semitic views appear conspicuously in the essay on "The Jewish Question," but here again it will be found that he has rather more to say for himself than might be thought. He points out that it is a mistake to ascribe the animosity felt in many counties against the Jews exclusively or even principally to religious bigotry. "The cause of quarrel appears to be economical and social, not religious, or religious only in a secondary degree."

In the article on "The Irish Question," it is to be feared that Mr. Goldwin Smith's political opinions have to some extent warped his historical judgment, in which respects he contrasts unfavourably with Mr. Lecky. It is not that any of his facts are incorrect, but that he seems to select almost entirely such as may give an unfavourable impression of the Irish character in all ages. He certainly draws too dark a picture of the state of Ireland before the Norman invasion, and appears unduly sceptical as to the intellectual culture claimed for the early Celtic Church. A land that in the darkest period of the middle ages produced such a philosophical genius as John Scotus Erigena can hardly have been utterly barbarous. Mr. Goldwin Smith goes to a length which is almost surprising in approval of Cromwell's Irish policy; and when we come across such an apology as the following for the suppression of the Catholic worship, we might almost fancy we were reading an extract from Mr. Froude. "When we consider what the Mass is, what it has done, and how soon the common people would have been weaned from it, we may be rather disposed to wink at this departure from religious liberty." At this curious exhibition of heterodox bigotry, we can only wonder and regret. Mr. Goldwin Smith follows other anti-Irish writers in calling attention to the act of attainder passed by James II.'s Irish parliament against the adherents of William III.; but he does not mention the fact, brought to light by Mr. Lecky, that the English parliament in the same year passed a precisely similar act against James's supporters, which certainly renders it ridiculous to cite this measure as a proof of the exceptional depravity of the Irish nature. It is a much too confident assertion to make when Mr. Goldwin Smith says "that the Union was carried by bribery has been conclusively disproved by Dr. Dunbar Ingram." Mr. Lecky, though his political views coincide with those of Mr. Goldwin Smith on the Irish question of the present day, is by no means so certain about the matter.

The essay on "The Empire" is one of the most thoughtful and valuable in the volume. The author is moderately imperialist with regard to India, but decidedly anti-imperialist in reference to the colonies. The volume concludes with an able discussion of the question "Is the tendency to war declining?" which he inclines on the whole to answer in the affirmative.

In an appendix to the book is reprinted an interesting account, written twenty years ago, of the Oneida community of American Socialists.

R. SEYMOUR LONG.

Bright Celestials. By John Coming Chinaman, with a Preface by Archibald Lamont. (Fisher Unwin.)

MR. LAMONT has written a novel of considerable interest and some value. But the interest were more sustained and the value more definite, if he had chosen a less ambiguous method. No one can be expected to take a novel with a purpose quite seriously; for one thing, every side of a

debateable question is never fairly declared, for another, the artistic merit of the book is destroyed. Mr. Lamont shows in this book that he could have contrived a real novel of the Flowery Land, but he has preferred to spoil his work by discussions on theological and moral questions. He possesses sufficient knowledge to have written an aggressive essay; but he has weakened his facts and theories by attempting, unduly, to make of them the muscles and sinews of history. Yet he writes with considerable skill, for the book is often easy to read. But it is sad to recognise that it is the work of a man who might have made it altogether a success. Like so many modern novelists, Mr. Lamont needs to be reminded that it is a novelist's duty to write a novel. Theology and social questions have nothing to do with the narrative art. As he has chosen to ignore this time-worn platitude, he must not be annoyed if his facts are often mistaken for fiction and his fiction for fact. Our regret, from a literary point of view, is all the keener because China is a new field for the teller of stories. And he might conceivably have done for it what Kipling has done for India and Loti or Mitford for Japan. He possesses in a notable degree the quality of writing picturesquely, of properly appreciating essentials. To improve on his account of the graduate's funeral would be difficult, it alone redeems the book from the danger of being commonplace. There are other scenes, too, scarcely less striking. Take, for example, his description of a Chinese secret society, quite legitimately woven into the plot; the study of native and coolie life at Singapore and on the tobacco plantations of Deli, all of which are novel and entertaining. Again, the opening pages of the story are ingeniously designed and capably written. They introduce us to strange peoples and customs, and they are full of sympathy—a rare quality in the European writing of Orientals. Quite masterly is the vivid contrast between Punkwi, the Cantonese merchant, and Ming Kiang, the thoughtful, earnest student. Indeed, so much is good that it is impossible to rest satisfied with the novel as it stands. For these people, about whom so much curiosity is awakened, have but little to do with the story they initiate; and their places are but poorly filled by eager, and rather mawkish, missionaries.

Mr. Lamont, it would seem, has had to fight against two contending factions—his sympathies and his religious beliefs. The former would have led him to write a genuine novel, adequate as to narrative, true as to character, truthful as to atmosphere. That he has not done so is due to his inordinate desire to preach, and to thrust his personal fads down the throat of the unwilling reader. Though the jam is of the best, it cannot conceal the bitterness of the powder. The author has a sense of humour, yet he can allow himself to write a death scene that is almost absurd. The young missionary Ball, while he is dying, describes a dream of considerable length, and preaches a sermon long enough to tax the energy of a physically strong man. Moreover, it is quite inadequate, and would never have claimed the respectful considera-

tion of Scholar Wu, whom it is represented as converting to the Christian faith. Conversions throughout the book are too frequent, unreal, and decidedly irritating.

Mr. Lamont cherishes an unpleasant belief in what he calls "the natural resisting deadness of man's heart to spiritual life." So morbid a faith cannot command sympathy, even if it commands respect. Artistically it is criminal; for it leads the author to clog his story with frequent discourses on alien matters, to convert his characters into prigs, and to ruin many of the scenes that might have been effective. Only the villains of the tale smoke opium, for no virtue, we are assured, may be allotted to one indulging in the habit. In a portentous digression we are told that drunkenness

"being more social is a more contagious disease, the drunkard feeling most at home in the company of others like himself. Opium smoking, on the other hand, treats society more as a combination of independent, separate beings. The confirmed opium smoker loves the corner where he may be left to darkness and to himself. He is not so much a social animal as a lover of self and pelf."

It is not possible to discuss the ethics of opium smoking here—a Royal Commission is doing it for us; but it should never be discussed in a novel. One is somewhat astonished, though, after reading the above indictment, to find that its writer has none but kindly feelings towards tobacco. But Mr. Lamont hurls himself into controversial topics at every opportunity. In his chapter headed "The Social Cancer," he touches on a more dangerous subject still, with results yet more unsatisfactory. Of course the Cantonese girl, rescued by the good missionary ladies, has our sympathies, and we feel happier after her escape. The opportunity for a fine piece of dramatic writing was to hand; but Mr. Lamont ignores it, treating the whole matter from a controversial and not very enlightened standpoint. It will convince no one who has thought about the question; it will mystify and rather bore the average novel reader, and it should annoy Mr. Lamont's own followers.

Throughout the book are plentifully strewn tirades against the scientist "who never had a sister," and against the civilian who declares that "missions in the East are a failure and ought not to exist," and who is, naturally, represented as having "no conscience." The Christian faith, as represented by Evangelical missionaries, is damaged by the crudeness of Mr. Lamont's theology, and its exponents are spoken of as heroes, presumably because they are uninteresting. The natives become the sentimental offspring of the author's brain, save those who resist the appeals of the preachers, docked of their nationality in all but name. Admirable, inciting, unique at the beginning, the latter half of the book is weak, confused, dogmatic. Let Mr. Lamont write two new books, one a genuine Chinese novel, the other a study of his favourite subjects, and let him not blend his materials. The novel, at any rate, will be successful.

PERCY ADDLESHAW.

NEW NOVELS.

My Child and I. By Florence Warden. In 3 vols. (White.)

The Best of Her Sex. By Fergus Hume. In 2 vols. (W. H. Allen.)

A Devoted Couple. By J. Masterman. In 3 vols. (Bentley.)

Hetty's Heritage. By Noel Dene. In 2 vols. (Hurst & Blackett.)

The Standishes of High Acre. By Gilbert Sheldon. In 2 vols. (Cassells.)

Inscrutable. By Esmé Stuart. (Bliss, Sands & Foster.)

The King of Schnorrers. By I. Zangwill. (Heinemann.)

MISS FLORENCE WARDEN certainly deserves the reputation she has acquired. Ever since the appearance of *The House on the Marsh*, her novels have been eagerly read; and, though subsequent performances have occasionally been disappointing, we are now and then gratified by a production first-rate of its kind. *My Child and I* is one of this class. A girl, born and bred in affluence, is reduced, on the death of her father, to penury, and has to serve as assistant to her aunt, who keeps a private hotel off the Strand. A man of worthless character secures her affections and marries her, but dies before her child is born. As the deceased husband appears to have had a wife living all the while, the aunt thinks herself justified in contriving to spirit the child away, under pretence of its death, in the hope of securing a more successful second marriage for her niece. Twenty years afterwards, Perdita Farbrace, the niece, who has now married a rich city man, learns the deceit which has been practised upon her, and after frantic efforts discovers, as she thinks, her long-lost child, who turns out to be even a greater scamp than his father. Here the pathetic interest of the story comes in. Her new-found son sponges upon her until she hardly knows where to turn for money, openly robs her, and finally murders her husband and destroys a will which the latter has framed for the express purpose of guarding his wife, when she becomes his widow, from the chance of being further imposed upon by the scoundrel. But, proud and sensitive woman as she is, nothing shakes her affection for the child she has found; and even when he turns out not to be her son at all, she still accords to him a sneaking preference over the model young man who owns her as mother. It is a capital story.

We congratulate Mr. Fergus Hume upon having abandoned the schoolboy line of fiction, and set himself to work upon a tale which will be sure to meet with acceptance, and which is in many ways an improvement upon nearly all his previous performances. *The Best of Her Sex* is a thoroughly artistic production. As its main theme is the foisting of a sham medicine, named T'ho, for the cure of nervous disorders upon the public, its appearance at this time has an appropriateness which will to many be a further recommendation. There is a laudable paucity of characters in the story. We have only Jocelyn Lorraine, a Bloomsbury

physician; Dick Lorraine, his brother, a backwoodsman, sharper, and general adventurer; Sir Melancthon Brege, an agreeable but good-for-nothing and selfish old gentleman in reduced circumstances; his daughter Beatrice, an invertebrate and foolish young person; and Hetty Leskins, her companion. The main interest of the story is created by the cool villainy of Dick Lorraine, his adroit enlistment of Sir Melancthon as a partner in his scheme, the audacious introduction of Thoma—a worthless South American plant—as a specific for all nervous disorders, and the skill with which its sale is promoted. Mr. Hume's descriptive powers have seldom appeared to better advantage than in this amusing book.

The gambols of the nursery and prattle of the schoolroom, however faithfully recorded, are not subjects which afford sustained amusement to the mature mind; and when spread over a large portion of three volumes, as in *A Devoted Couple*, they become wearisome. Mr. and Mrs. Vernon, the "devoted couple," have six sons, whose ages range from nineteen downwards, when we are first introduced to them; their friends, the Marleons, have three daughters, likewise *in statu pupillari*; and other youthful scions also appear frequently on the scene. A feature of the story is the extreme respectability and virtue of its characters. With the exception of one wicked uncle, there is not a man, woman, or child who might not be fitly decorated with a medal for perfect propriety of conduct, and almost the only trace of the Old Adam that can be discovered is in the case of the youthful Harold Vernon, who develops a propensity for frightening his little brother with boggy stories. Any notice of the book would be incomplete which did not call attention to the amazing carelessness of the writer. The mention of a Tripas at Oxford may be allowed as a pardonable blunder, nor does it matter much that Miss Leicester is often alluded to as Miss Lester. But that a respectable missionary, named Lathom, should every now and then appear as Lambton is a gratuitous piece of mystification; nor is it at all apparent why Miss Constantia Marleon, having accepted Lieutenant Osborne in one chapter, should in the next be found wedding Mr. Lathom (*alias* Lambton); whilst her sister Titania, who was about the same time betrothed to Mr. "Lambton," should "become Mrs. Osborne in the early winter." There are other blunders scarcely less astounding than the above.

Hetty's Heritage is a work of rather mixed merit. The characters are well drawn, and stand out vividly. The half-sisters, Hetty Morris and Joan Delmaine, afford an excellent contrast. On the other hand, the story is crowded with characters playing subordinate parts and not very interesting ones; the writer shows great carelessness in occasional expressions and sentences, *e.g.*, "truth is always a more trenchant weapon than mendacity"; and there is a provokingly frequent recurrence of platitudes and truisms, such as, "These were small matters in themselves, but so much depends

on the *How*, *When*, and *Where* in this life; that which to some people is a very trivial occurrence means a stupendous event to others." However, the book ends well, and may be perused with pleasure, even if it does make us wish that the author had bestowed more pains on the dialogue and less on instructive remarks.

The anatomy of madness is not the most healthy or desirable subject-matter for a novel; and persons of morbid temperament are not recommended, especially if insanity is endemic in their family, to turn to *The Standishes of High Acre* for light reading. A more gruesome and depressing book could hardly be found on the shelves of any library. The Standishes farm their own freehold land, acquired during the Civil War at the expense of a county family named Arundell, whose lands are intersected by the Standish property. These Standishes are a doomed race. Every member of the race who lives at High Acre goes mad. For several generations the madness of the Standishes has assumed two distinct shapes. Some have believed themselves to be Satan, and have gone hopping about on all fours seeking—like that roaring lion—to devour, in a literal sense, their neighbours, until knocked on the head or shot by persons they have assailed. Another set murder their wives, and then commit suicide. To the latter class belongs Ralph Standish, the subject of the present tale—at all events, he believes he belongs to it, and his progressive stages of mental inequilibrium are the main theme of the narrative. As nearly the whole of the *dramatis personae* get killed off before the end of the book, Ralph himself furnishing matter for the absolutely last page by dying of cold and exhaustion in the middle of a swamp, it may be imagined that the story is not a very lively one, though it must be admitted that the writing is powerful and dramatic.

The latest work written by Esmé Stuart differs considerably from those we have been accustomed to. Until now we have usually been entertained with narratives of half-hearted swains, who desert their first loves for something they imagine they like better, and are only brought to their senses in the last chapter. There is nothing of this sort in the pages of *Inscrutable*. It is a downright realistic story, full of mystery right up to the end, and comprising, among other features, a good old-fashioned house, with sliding panels and secret passages, and large secret rooms, the latter adorned with fabulously rich Eastern tapestry and tenanted by a prisoned maiden, with other familiar accessories of melodrama. The reader must be prepared for a considerable tax upon his credulity in perusing the narrative. Lancelot Dighton arrives at the house of his uncle—Garrick Bloodworth—an ordinary house, forming part of a Cathedral Close—and is shown the rooms from top to bottom by his relative. Yet after living there for some time he discovers whole suites of large apartments, the existence of which he had never suspected. Marvellous appearances and disappearances of persons take place;

and the explanation of the mystery, when it does come, depends upon such complicated problems of family history that it is scarcely intelligible and might almost as well have been omitted. This author's works have come before the world during the last few months with such rapidity as to suggest the possible existence of a whole deskful of fiction that has been awaiting a favourable moment for publication. If this is so, we should judge *Inscrutable* to be one of the earliest written members of the group; certainly it bears marks of crudeness that are not noticeable in other novels by the same hand.

On the principle of *cuique in sua arte credendum*, we must take for granted that Mr. Zangwill has given us a faithful picture of Jewish customs and intercourse in *The King of the Schnorrers*, which deals with the habits of professional Jewish beggars, the date of the events recorded being the end of the last century. The author's intention is, he tells us, to "incarnate the floating traditions of the Jewish Schnorrer, who is as unique among beggars as Israel among nations." There are nearly a score of other short stories in the book, all worth reading, and many of them uncommonly amusing.

JOHN BARROW ALLEN.

SOME SCOTCH BOOKS.

Convivial Caledonia. By Robert Kempt. (Chapman & Hall.) It must be allowed that Mr. Kempt has made a readable little book out of wonderfully slight and easily accessible materials. A number of the conventional good stories he tells are familiar as "chestnuts." Who, for example, in Scotland, or for that matter in England, has not heard of the Edinburgh physician who, prone to drinking too much at dinner, characterised himself as "Drunk, by Jove," when trying to feel the pulse of a lady patient, and subsequently received from her a bank note for a hundred pounds as hush-money for "discovering the unfortunate condition in which she was when he last visited her"? Some of Mr. Kempt's explanations, too, give one the impression of being rather superfluous. Take for example that—it follows close upon the heels of the anecdote just mentioned—of Pleydell's statement to Mannering "we sat birling till I had a fair tappit hen under my belt." Mr. Kempt tells with becoming gravity that "a tappit hen was a pewter measure or stoup holding three quarts of claret served from the tap with the figure of a hen upon the lid." Had Mr. Kempt gone very seriously into the subject indicated by his title he might have produced a work quite as exhaustive, and perhaps quite as interesting, as Mr. T. F. Henderson's *Old-World Scotland*; but he has probably cared simply to interest and amuse the hurried modern public, which likes books small, and not too profound. He has been wise in his generation in prattling about "Bon Accord," "Auld Reekie," "Pains and Penalties for Drunkenness in the Fifteenth and Seventeenth Centuries," "Highland Inns," "Convivial Haunts of Robert Burns," "The Ettrick Shepherd and Tibbie Shiels," and "Sir Walter Scott's Landlords and Landladies." This is a work about which at once the best and the fittest that can be said is the old commendation—that it is a book that can be taken up at odd moments, at least by Scotchmen who are not ashamed of the habits of their grandfathers.

Byways of the Scottish Border. By George Eyre-Todd. (Selkirk: James Lewis.) It cannot be said that there is anything exceptional in the character of Mr. Eyre-Todd's poetically passionate pilgrimage, or in his experiences as he travelled. In the autumn of 1886 he and an artist friend spent some ten days walking by easy stages from Moffat eastward through the best known section of the Border country. He wrote articles descriptive of his wanderings in various periodicals, and these with illustrations—reproductions from water-colours—he now prints under one cover. Mr. Eyre-Todd is pleasantly realistic, gently enthusiastic, and has any number of quotations from Scott, Hogg, and Wordsworth at his finger ends. Such of the titles of Mr. Eyre-Todd's chapters, such as "In the Wizard's Country," "By Lone St. Mary's," "The Dowie Dens o' Yarrow," and "Flodden's Fatal Field," indicate the general character of his subjects, which are treated in a flowing style that not unfrequently rises into prose poetry. Mr. Eyre-Todd is perhaps seen at his best and quietest in such sketches as "The Gypsy Capital"—Yetholm—and the final "East of the Ballad Country." This is a book which is certain to be popular because of the agreeable blending which it supplies of graphic description, legendary information, and historical narrative.

In *Rosneath, Past and Present* (Alexander Gardner), Mr. W. C. Maughan has given an interesting account of a peninsula which forms one of the most beautiful portions of what is very comprehensively known as the "Clyde scenery." Perhaps some Scottish stalwarts may find in his volume a little too much of "God bless the Duke of Argyll," who, feudally speaking, has dominated the peninsula for a considerable period; and even others, artistically rather than politically hypercritical, may think Mr. Maughan might very well have done without the poem by Lord Lorne which takes the place of a preface. It is an eminently respectable and (domestically) pious performance; but as it contains no lines which rise above the level of

"He who rode through Party's phases, borne aloft
o'er sneers and slanders
As he rode with poet's praises through the
Frenchmen's ranks in Flanders."

it can hardly be accounted quite epoch-making. But there is no question as to the influence of the Argyll family in the Rosneath peninsula, and having to deal with and publish facts, Mr. Maughan could not ignore it. He properly bestows a good deal of pains on the ecclesiastical history of the peninsula. It is not far from Row, one of whose parish ministers, Macleod Campbell, was a famous "heretic" in his time. The parish minister of Rosneath, Robert Story, was a personal friend of Campbell, and would appear to have been influenced by him to some extent. But, apart from his connection with Campbell, Story was obviously an admirable example of the quiet, thoughtful, yet hard-working country minister. He was succeeded in his parish by his son, Robert Henry Story, who subsequently became one of the Professors in the Faculty of Divinity at Glasgow, and has this year been nominated to the Moderatorship of the General Assembly, in which he had already won a high position as a debater. Mr. Maughan's handsome book is, in all respects, a painstaking performance.

Barnecraig, by Gabriel Setoun (John Murray), is a most promising, unpretentious, and delightful book, dealing with certain of the quieter phases of life in the Scotland rather of yesterday than of to-day. It is farther to the credit of the young author who writes under the pseudonym of "Gabriel Setoun" that he is no imitator—of Mr. Barrie or of

anyone else. It is an attempt to reproduce, by means of photographs, a village which still exists—and not simply as a type—but which is "no more than a street and wynds; a somewhat muddy harbour at one end, and a retiring inn at the other." Barnecraig as a harbour (on the Fifeshire coast) in which Dutch-built ships are still to be found, has, no doubt, had a history, but at the period of which Gabriel Setoun writes it was dominated by a colliery; and a considerable portion of the book is taken up with the conversations on persons, politics, religion, philanthropy, of the villagers—most of them have charmingly inappropriate nicknames—at their various corners for conference after the conclusion of the day's work, such as the "Haw Head" and the "Cox'l." The life depicted in *Barnecraig* differs, therefore, from life as it has been given in other books dealing with Scotland which have recently been published, although it too is all compact of humour and pathos. Practical jokes, love, prosaic and very much the reverse, and such incidents of village life as electing a precentor, have all their proper place here, and are all adequately treated. It is not easy to choose for commendation from among stories all of which are excellent; but the pathos of "For Her Sake," which is the story of a miner's self-sacrifice, and the dry humour of "A Prosaic Romance," telling of an apparently happy marriage, may well be contrasted. Gabriel Setoun ought surely to be able to write a readable Scotch novel.

Michael Lamont, Schoolmaster, by Jessie Patrick Findlay (Hodder & Stoughton), is one of those agreeable works of fiction which appear, from the character of their contents, to inform their readers that, like well-known Scotch books of the type of Christopher North's *Lights and Shadows of Scottish Life*, they are at least based upon fact. The book looks all the more real that the leading character in it is anything but heroic. One sometimes feels that Will Lamont, the steady lad who in course of time develops into a capable professor of botany, should have been given the place of honour, and not the vain, volatile, tripping Michael, who has to abandon all his ambitions in life and love, and to be content to spend his days as parish schoolmaster of Portmoak, with the somewhat commonplace Nan, and not the brilliant Phyllis, by his side. And yet whoever knows Scotch country life is quite aware that Michael is more truly "national" than Will. This book is, in fact, "a study in temptations" of a very matter-of-fact and non-Hobbesian type. The drawing of the minor (the ostensibly minor) characters, such as Dr. Winter, the worthy clergyman, and old Weaver Lamont, Michael's shrewd, sarcastic father, is perfect.

Ballads of Bairnhood, selected and edited by Robert Ford (Alexander Gardner), is one of the best and at the same time most discriminating selections of poems dealing with a particular subject which has ever been published. Starting with Whittier's dictum,

"Childhood has had its litanies
In every age and clime,"

Mr. Ford goes right through Scotch poetical literature in search of poems dealing with child-life. Rather singularly, perhaps, the majority of the giants of that literature appear to have steered clear of the nursery. Burns and Hogg are represented in this collection by only one poem apiece; Dunbar, Ramsay, and Robert Ferguson are not represented at all. Some of the best, if not positively the best, of Scotch song-writers are men who may fairly be considered of the present generation, such as Mr. Alexander Anderson—it may be doubted if there has ever been published anything of its

kind better than "Jamie's Wee Chair"—although Deita Moir's "Casa Wappy" remains without a superior, if not without an equal, in point of tenderness and pathos.

"Thy bright brief day knew no decline,
'Twas cloudless joy;
Sunrise and night alone were thine—
Beloved boy!"

Child-worship is undoubtedly one of the features or fashions of our time: it has, indeed, gained in favour as love between man and woman has become the plaything of farce, or the subject of a Bourget analytic. It has, of course, its weaknesses: it has undoubtedly a tendency to encourage "bairniness," which is even worse than femininity, in man. But, as exhibited in Mr. Ford's volume, there is nothing weak, morbid, or exaggerated in the love indicated by Scotch mothers and fathers—at all events, belonging to the classes in whose case life must be regarded as a perpetual keeping of death at arms' length. Mr. Ford has, necessarily, included in his book a good deal of verse which cannot justly be described as first-class, but, on the other hand, he has not reproduced anything which is absolutely inferior. Among the best productions are those of Mr. R. L. Stevenson, Mr. Alexander Anderson, Mr. William Freeland, and Mr. George MacDonald.

Poems. By James Thomson, Weaver of Kenleith. (Constable.) This is a new and very handsome edition of a small volume of poems that was first published in 1801. The author was a respectable weaver who, born four years after Burns, plied his trade and brought up his family in Kenleith, a little village some six miles west of Edinburgh. There is an air of reality about all his poems, whether descriptive or mildly humorous, which will give them a certain value in the eyes of any who are interested in investigating Scotch poetry after Burns. His original biographer and editor said cautiously but truly, "His poems on Summer, Winter, and Spring, though short, contain a number of minute descriptions interspersed with moral sentiments, conveyed in simple and natural language." His philosophy is the "contented wi' little and cauty wi' mair" of "the late Mr. Robert Burns" as Thomson describes his contemporary, whom he survived fully a generation. The "bite" of his sarcasm may be judged by this epigram:

"Ye doctors, use your greatest care
Your patients' lives a while to spare;
On this alone depends your wealth,
To keep alive, though not in health."

MR. ALEXANDER GARDNER has issued a new and revised edition of his *Ballad Minstrelsy of Scotland* and a third edition of his *Songs of Scotland*. They are both of the thesaurus character; and, being handsome and yet handy volumes, well supplied with introductions and notes, they ought to be found valuable for purposes of consultation, especially in a period of hurry and titbits like the present.

WILLIAM WALLACE.

NOTES AND NEWS.

MESSRS. RICHARD BENTLEY & SON will publish early next week Lord Wolseley's *Life of Marlborough*, which has been so long announced, and of which the preface is dated June, 1893. The present instalment consists of two large volumes; but it stops with the death of William III., when Marlborough was already fifty-two years of age, but had still his reputation to win as a great general. It is abundantly illustrated with portraits, and with several sketches of the old manor-house of Ash in which Marlborough was born.

MR. SWINBURNE'S new volume, *Astrophel and other Poems*, is also to be published next week.

THE speeches and addresses of the late Earl of Derby, which have already been printed for private circulation, will be published shortly by Messrs. Longmans & Co. in two volumes. They have been selected and edited by Mr. T. H. Sanderson and Mr. E. S. Roscoe, and Mr. W. E. H. Lecky contributes a prefatory memoir.

MESSRS. GEORGE BELL & SONS have in hand a new History of Germany by Dr. E. F. Henderson (already known for his volume of *Select Historical Documents*), who has for years been busied with his subject. The first volume will extend to the year 1272, and ought to fill a gap in our historical literature. The history of the middle ages in Germany was, practically, the history of the whole continent of Europe; and a careful delineation of the rise and fall of the great mediæval Roman Empire has never yet been attempted in English.

THE Unpublished Letters of Count Cavour to Mme. Circourt will be published by Messrs. Cassell & Co. in a few days. The Countess de Circourt was well known a generation ago as one of the last of those ladies whose salons played so important a part in French—it may also be said in European—society and politics. Of all her friends and correspondents, none was more eminent than the great statesman to whom Italy owes her existence as a kingdom. The letters have been translated by Mr. A. J. Butler.

MR. JOHN MURRAY announces *An Unrecorded Chapter of the Indian Mutiny*, being the personal reminiscences of Reginald G. Wilberforce, late Fifty-Second Light Infantry, compiled from a diary and letters written at the time. The book will be illustrated.

MESSRS. MACMILLAN & Co. will publish immediately a book by Mr. John Rae, entitled *Eight Hours for Work*.

IN the course of next month, *My Paris Note Book*, by the author of "An Englishman in Paris," will be published by Mr. Heinemann. It treats chiefly of the political personages and the social conditions of Paris since the war of 1870, and is, as might be imagined, full of anecdote and gossip.

MR. ELLIOT STOCK will publish shortly *Hertfordshire during the Great Civil War and the Long Parliament*, by Mr. Alfred Kingston. The book will embrace three parts—a general narrative of events in Herts and neighbouring counties; the leaders in the strife; and the effects of the war upon public life.

MR. R. E. M. PEACH, the historian of Bath and its neighbourhood, has just finished a new book on the Life and Times of Ralph Allen, "the Man of Bath," to which is prefixed a brief notice of the early history of the two parishes of Lyncombe and Widcombe. The volume will be illustrated with a reproduction of Hoare's portrait, and a view of the mansion of Prior Park. It will be published by Mr. Charles J. Clark, of Lincoln's Inn Fields.

AMONG the new volumes in the "New Library of Ireland" will be a *Short Life of Thomas Davis*, by the editor-in-chief, Sir Charles Gavan Duffy.

FOLLOWING just one year after Marlborough, Rossall will celebrate its jubilee this summer. In connexion with that event, a History of the School has been written by Mr. J. F. Rowbotham, formerly captain, afterwards scholar of Balliol, and well known by his books on music. Besides chronological annals of the school, it will give biographical notices of masters and boys, records of games, and anecdotes and traditions. It will also be illustrated with

views and portraits. The publisher is Mr. John Heywood, of London and Manchester.

MRS. PIATT'S poems will shortly be issued in two volumes by Messrs. Longmans, Green & Co. These two volumes will comprise all the author's verses hitherto published in this country—with the exception of those contained in *An Enchanted Castle and Other Poems*, the collection of her pieces referring to Ireland that appeared last year—but with many additional ones.

MR. HALL CAINE has contributed an appreciation of Charles Whitehead to a new edition of Mr. Mackenzie Bell's book about that author, with extracts from his writings, which Messrs. Ward, Lock and Bowden are about to publish. Some of Whitehead's letters, and recollections of his career in Melbourne, will be given by Mr. James Smith, a veteran Australian author.

MR. WILLIAM HEINEMANN will publish early in May a novel by Miss Ella Hepworth Dixon, entitled *The Story of a Modern Woman*.

MESSRS. OLIPHANT, ANDERSON & FERRIER will publish at an early date, a novel, *William Blacklock, Journalist*, by Mr. T. Banks Mac-lachlan, editor of *The Weekly Scotsman*. It is a story of an ambitious young Borderer's career on the press and in love. Most of the press scenes are drawn from real life; likewise more than one of the principal characters—notably the talented and eccentric "Dandy" Russell, formerly editor of the *Scotsman*. The localities are all in Scotland.

THE forthcoming volume of the "Anglo-American Library of Fiction," to be published on May 1, will be *Girls of a Feather: A story of New York society life*, by Amelia E. Barr.

THE late Talbot Baines Reed left in a practically finished state a story, which will shortly be published, under the title of *Kilgorman*, by Messrs. Nelson & Sons. Mr. John Sime has seen the work through the press, and has prefixed a short memoir of the author; and Mr. J. Williamson, whose illustrations to the "Dryburgh Scott" are familiar, is illustrating the story. We hear also that a fund has been collected by friends of Mr. Reed for the purchase of a library of two or three hundred volumes of boys' books, which is to be presented to the Literary and Scientific Institution at Highgate, where Mr. Reed lived and died.

MR. HALL CAINE will take the chair at the annual Shakspeare Birthday Dinner, which is to be held at Anderton's Hotel next Monday.

COLLECTORS of Ruskin's first editions will hear with interest that a third copy of his pamphlet entitled *The Queen's Gardens* has been discovered, and is now in the possession of Miss Millard, of Teddington. Of the other two copies known to survive, one is in the Ashley Library (Mr. T. J. Wise), and the other is in the Rylands Collection at Manchester.

WE observe that the authorised American edition of Mrs. Humphry Ward's *Marcella* is published in two small duodecimo volumes, in a box, at the price of two dollars.

THE American papers record the death of a novelist named "Jane Austin."

ON Monday and Tuesday next, Messrs. Sotheby will sell what are apparently two separate collections of autographs, both of an historical rather than a literary character. One is of a general nature: we can only mention that it includes twelve quarto pages by Bossuet, relating to the negotiations at Rome for the liberties of the Gallican Church. The other is confined to letters and other documents connected with the Napoleonic War. The admirals, from Nelson to Sidney Smith, are specially well represented.

THE FORTHCOMING MAGAZINES.

THE *National Review* for May will contain an article by Mr. Joseph Chamberlain, reviewing the Home Rule movement since 1886, and summarising the present situation.

MR. WILLIAM GRAHAM, who recently caused some stir by his Clermont conversations, will contribute to the May number of *The New Review* an article on "Keats and Severn," which will contain certain fresh facts and reflections upon the poet.

THE *Newbery House Magazine* has changed hands. The May number will for the first time bear the imprint of Messrs. A. D. Innes & Co., of Bedford-street, who will publish it for the future. Although the connexion with Newbery House has ceased, the title will for the present remain unaltered.

New and Old, the popular parish magazine, has been taken over from Messrs. Griffith, Farran & Co. by the Religious Review of Reviews, Limited, and will be published by them at 34, Victoria-street. Many new features will be introduced.

The May number of *The Woman at Home* will contain an illustrated interview with Paderewski, by the Baroness von Zedlitz; and an article on "Two Rothschild Homes in Bucks," by Mr. W. J. Lacy.

DR. CONAN DOYLE is to write a series of articles for *Great Thoughts*, of which the first will appear on May 5.

THE Rev. E. A. Stuart will contribute the second of a series of papers on "The Gospel for All" to *Home Words* for May.

MANY years ago the Rev. J. Jackson Wray founded a popular monthly under the title of *Good Company*, which after his death was conducted by his daughter, Miss Marion E. Jackson Wray. She has just retired from its editorship, but will commence with May a new magazine under the title, *Round the Hearthstone*.

UNIVERSITY JOTTINGS.

MR. I. GOLLANZ will deliver four courses of lectures this term at Cambridge, in connexion with the special board for mediæval and modern languages—on "Gawain and the Grene Knight," on "Elizabethan Literature," on "Shakspeare," and on "Milton and Dryden."

THE two new lectureships in modern languages at Edinburgh have been filled up as follows: M. Charles Sarolea, in French; and Herr Otto Schlapp, in German.

TWO courses of lectures are to be delivered this term at University College, London, in the department of archaeology, each illustrated by lime-light. Mr. Ernest Melvill Bonus will give seven lectures on "The Ruins and Remains of Rome," on Tuesdays at 11.30 a.m., beginning on April 24; and Prof. R. S. Poole will give six lectures on "The Mediæval Archaeology of the East," on Thursdays at 11.30 a.m., beginning on May 10. At the close of the session, there will be an examination in both courses.

IN connexion with the University Extension Society, a course of three lectures on "Leonardo da Vinci" will be given by Mr. Roger Fry at Chelsea Town Hall, on Mondays at 3 p.m., beginning on April 23. We understand that a complete sessional course on Italian art is being arranged for October.

THE fourth course of Turnbull Lectures at Johns Hopkins University has just been delivered by Prof. Charles Eliot Norton, his subject being "Dante."

WE congratulate the Rev. C. W. Boase on having completed Part II. of his *Registrum Collegii Exoniensis* (Oxford: printed at Baxter's Press), which forms a handsome quarto of just 400 pages. It contains an alphabetical list of all the Commoners, or members of the college not on the foundation, from the earliest times. As the first Caution Book begins only in 1629, and the Matriculation Book not till 1768, the earlier names have had to be taken from the University Registers (which Mr. Boase himself edited for the Oxford Historical Society), or from second-hand sources of information. It is only thus that we can associate with Exeter College Archbishop Courtenay in the fourteenth century, and Sir John Fortescue in the fifteenth. Both of these happen to be good examples of those West country gentle-folk, with which this book abounds. On the very first page, we find 12 Aclands, though none of the present generation; the Carews, Careys, and Carys together number 29; the Chichesters (now, we fear, an extinct family, at least in their old home), 19; the Courtenays and Courtneys, 18; the Drakes, 25; the Fortescues, 27; the Heles, 27; and—to pass rapidly to the end—the Yeos, 19. Taking individual names, it would seem that Exeter College was strongly represented in parliament, on the bench, and at the bar in Stuart times. We have noticed Sir John Eliot, Sir Bevil Grenville, Attorney-General Noye, Sir George Treby, and Serjeant Maynard. In literature the most conspicuous names are Joseph Glanvill and Mathew Tindall, though there are also a goodly number of antiquaries. Otherwise interesting are the father of the Wesleys (who seems to have spelt his name Westley), the father of Sir Joshua Reynolds, and the father of Martin Tupper. Finally, we must call Mr. Boase's attention to a distressing confusion between two contemporary painters on p. 167.

ORIGINAL VERSE.

HEATHER BURNING.

A line of hills, grey coombs of leafless oak,
Grey heights of wintry heath, are veiled in grey,
Because the heather-burners' cloud of smoke
Lies everywhere upon the tranquil day.

The sea is lost in gulf of dimmest space,
Where day or night is not, nor world nor sky;
Only a fringe of foam the eye may trace,
And ear receive a long-drawn rushing sigh.

Between grey hills and surf of hidden sea
The April meadows lie in gauzy air;
And, adding to the haze on all the sea,
The trees a haze of their own weaving wear.

The roadside elms like raindrops in suspense
Their pale-green buds on branch and suckers hold;
Between the fields each common osier fence
Is clad in shining mist of grey or gold.

The silver shafts of beeches in the copse
Spread forth long feathers, beaded, golden brown;
And brown upon the tangled alder tops
The catkin pennons hang, a faded crown.

And all the hues in this faint smoke are pale;
The pallid sunbeams fall and cast no shade;
Like bride's fresh beauty seen through filmy veil,
The lush spring colours glow, yet seem to fade.

Only the tint of air adds gleam more bright
To blackthorn's crest of pearl in brake and hedge;
In cottage yards the pear is beaming white,
Full-blossomed, by white walls and roofs of sedge.

As, drowsy with faint scent of burning peat,
The birds pipe soft, and softly go and come;
Grey sheep are chewing cud of grasses sweet;
Bees by the willow blossoms suck and hum.

All else is still, except on low dim shore
The wave runs white and draws its tuneful breath,
And sea-gulls in the murky sunlight soar,
To wheel about the coombs and lofty heath.

L. DOUGALL.

Forlock Weir: April 4.

MAGAZINES AND REVIEWS.

IN the *Altpreussische Monatsschrift* for 1893 the principal articles of the last three quarterly parts deal with Kant. In the *Heft* for April—June, and that for July—September, Dr. Reicke continues his publication of the "Loose Leaves" from Kant's remains, from which he has already furnished so much material towards the minute history of Kant's later development. The subjects discussed in the present instalments belong to jurisprudence and ethics. In the concluding part for the year, Dr. E. Arnoldt gives a detailed and annotated list of the philosopher's lectures between the years 1755 and 1796. A shorter paper in the April *Heft* gives an address by O. Schöndörffer on Kant's definition of genius. Among the other articles, which touch on local history, folk-lore, and archaeology, may be mentioned two by C. Beckherrn (in parts 3 and 4 respectively) on remarkable stones in East and West Russia (such stones being of monumental or legendary fame) and on the Wiesenburg (site of an old fortress of the Teutonic Order); papers by Treichel, Bonk, and Sembrzycki in part 2, in continuation or correction of former contributions; by X. Froelich in part 3, on the domestic politics of Grandenz in 1640, and by G. Conrad on the arms of the town of Soldau; in part 4 by P. Simson, on the language of the *Ferber Chronicle*. The usual bibliography (of more than provincial interest) for 1892 forms a supplement to the volume.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- JENZIO, L. Adam als Erzieher. Stuttgart: Lutz. 1 M. 60 Pf.
JOURNET, J. En dahabîh du Caire aux Cataractes. Paris: Dentu. 7 fr. 50 c.
LEGRÉ, Ludovic. Le Poète Théodore Aubanel: récit d'un témoin de sa vie. Avignon: Aubanel. 3 fr. 50 c.
MEYER, R. Das Sinken der Grundrente u. dessen mögliche sociale u. politische Folgen. Wien: Doll. 2 M. 50 Pf.
PERRIN, le Col. Topographie et défense des Alpes françaises. Paris: Foulard. 25 fr.
ROCHUSSE, J. Reichsgold od. Weltgeld. Berlin: Puttkammer. 3 M.

HISTORY, ETC.

- GSELL, Stéphane. Essai sur l'ère du règne de l'empereur Domitian. Paris: Thorin. 10 fr.
LÉMAN, Joseph. Napoléon 1^{er} et les Israélites: la prépondérance juive. 2^e partie (1806—1815). Paris: Lecoffre. 5 fr.
NYA, Ernest. Les origines du droit international. Paris: Thorin. 10 fr.
REUSCH, F. H. Beiträge zur Geschichte d. Jesuitenordens. München: Beck. 6 M.
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CORRESPONDENCE.

THE MANUFACTURE OF SURNAMES (ESPECIALLY JEWISH SURNAMES) IN TIMES PAST AND PRESENT.

Sydenham Hill: April 8, 1894.

I recently saw in a newspaper the announcement that a German named Pranz, residing in England, had determined to give an English complexion to his name by changing it to Prance. Here there is a great similarity in sound, but none, that I am aware of, in sense. In other cases, however, the name adopted in a foreign land is a translation, or partial translation, of the original name, and may be added to it or substituted for it. Thus the well-known Blanco-White added the White when he settled in England; my father had it from himself. In the case of Mr. Beerbohm-Tree, or Tree alone, as he sometimes prefers to style himself, it is well known that his name originally was Beerbohm (= pear-tree in L.-G.; see Pott, 2nd edition, p. 104); and the translation of the second half (i.e., "tree") was added to the name.* A friend of mine, again, whose name has long been Clark, tells me he is of a Huguenot family, and that his name was originally Leclerc; and his French origin, though dating back something like two hundred years, is still manifest in his face. The late Dr. Schiller-Szinessy, too, for many years Reader in Rabbinic and Talmudic Literature in the University of Cambridge, came by his second name in this way. He was a Hungarian; and in 1848 the Hungarian Government decreed that every German surname in Hungary must be turned if possible, or as far as possible, into an equivalent Hungarian name. Now Schiller in German denotes that changing of colour which, when seen in certain stuffs, has obtained the name of *shot*, and Szinessy is the word which most nearly represents this meaning in Hungarian; and so it came about that for the last forty odd years of his life Dr. Schiller had Szinessy (pronounced Sinnesh-y) tacked on to his original name. And, indeed, his first name, Schiller, was not a German name like that of his great namesake, in whom the varying vein of the poet was accidentally, but not inaptly, denoted by his name. No, it too was a made-up name, as many Jewish Christian surnames are. I use "Christian" advisedly, because every Jew has, or ought to have, two sets of names, the one for Jewish, the other for Christian use. To the Christian world Dr. Schiller-Szinessy was known by that name; but his real Jewish name was, if I remember right, Sh'lomoh ben Meir, and by this name only (or principally) he would have been designated in any deed drawn up between him and another Jew.† But, to take up my thread anew, his ancestors lived centuries ago in Spain; and while there they were known to the Spaniards under the name Shil, which had, so far at least as the termination goes, a sufficiently Spanish sound. Now this Shil (in Hebrew letters שִׁיל) was made up of the initial letters of the first three words of the four שְׁמִי יְהוָה לִנְדָבִי (which form the first half of Ps. xvi. 8, and of which the meaning is, "I have set Jehovah before me

* In one case, at any rate, the addition of the translation of the first word was purely accidental. I allude to the name Benson, in which "son" is the translation of the Hebrew *ben*, and yet I am sure that the first person who bore the name (unless, indeed, he were a Jew, which is not likely) knew nothing more about the matter than that he was the son of a man named Ben = Benjamin.

† He dropped the *ben*, and used these two Jewish names as "Christian" names to his double surname.

(continually).^{*} When the family was chased out of Spain and took refuge in a German-speaking country, probably Austria, they turned the *Shil* into the more German-looking *Schill*, and this, with *er* added, produced the thoroughly German name Schiller. This is no fancy tale, as I myself used to think when I first heard it from Dr. Schiller. Since then, I have come across several other names belonging to Jewish families, and German in appearance, but really made up in a similar way. Thus the names Back and Bach, especially the second, have a thoroughly German look, but when belonging to a Jew they are by no means necessarily German. Dr. Schiller, in a list of Hebrew abbreviations which he made for me, and which I still possess in MS., says these names Back and Bach often represent the Hebrew בן־בכ, which are the initial letters of the two words בן־בכ (בני־בכ) = the son (sons or children) of a martyr. In this case, also, he speaks with some authority, for he declares himself to belong to one of these martyr families on his mother's side. This name Bach, too, like the Schill mentioned above, is sometimes found with an added *er*, i.e., in the form Bacher; but in this case the *er*, to my mind, rather takes from than adds to the German appearance of the word. Another example quoted by Dr. Schiller is בר־ל, which, though it really is made up of the initial letters of בן־רבי יהודה לוי, has such a very German look in the form of Brill, that the Rabbi is probably much better known as Joel Brill than by his real name, Joel (b. Jehudah) Loeb (or Loewe).

Other examples of the sort will be found in Perrean's work on Hebrew abbreviations, called *Océano* (2nd edition, Parma, 1883-84). Thus, in the Supplement (p. 24), I find Braun given as derived from the initial letters (בר־ן) of the words בן־רבי נחמיה, with a supplied vowel; Brak (בר־ק) from בן־רבי קאפפערל and Brash (בר־ש) from בן־רבי שמעון. And, no doubt, many other similar instances might be found.

As Perrean has borrowed two out of the three examples quoted above from Grünwald's *Addimenta zu Zunz's Namen der Juden*, it is probable that Grünwald has devoted some attention to this Jewish mode of manufacturing surnames, and Zunz may have done so likewise. Unfortunately, I have not as yet seen either of these books. I must have said enough, however, to show that the study of Jewish surnames will offer much interest to those who have any inclination for this branch of etymology.

F. CHANCE.

[In this connexion, we may quote the following from the April number of the *Economic Review* (p. 272):—

"The Return showing the names of all aliens to whom certificates of naturalisation have been issued from August 1, 1892, to July 31, 1893 (House of Commons Paper, 1893, No. 425), contains 419 names. Germans number 164, Russians 131, Austrians and Hungarians 26, French 16, Turks 13, Swiss and Dutch 10 each. The list of 131 Russians includes a great many English or Anglicised names: Baker, Baron, Black, Bradlaw, Braidman, Cowen, Davidson, Dickson, Eddlestone, Ellison, Frost, Goldson, Goodman, Greenfield, Harris, Lewis, Lipkin, Miller, Millner, Morris, Newman, Phillips, Rust, Silverman, Stone, Swift, Watchman, Warman—to say nothing of distinctly Hebrew names which we scarcely regard as foreign: Cohen, Davids, Isaacson, Josephs, Levitt, and Levy."—ED. ACADEMY.]

* The initial *t* of the fourth word was left out, probably because Shilt would have had but little of a Spanish look.

AN ANCIENT FUNERAL CUSTOM IN WEXFORD AND PICARDY.

Carrig Breac, Howth: April 6, 1894.

Your readers interested in ancient customs may perhaps remember the funeral custom in the county of Wexford which I described in the *ACADEMY* on October 29, 1892 (No. 1059, page 390), and I hope they may care to hear that I have found mention of a very similar practice as still existing in France. This is noted by M. F. Darsy in the *Mémoires des Antiquaires de Picardie*, vol. xv., p. 165. After describing other religious customs in the valley of the river Bresle, dept. Somme, he says:

"Souvent le voyageur étranger s'étonne de voir une foule de petites croix de bois fichées en terre, au pied du crucifix qui s'élève d'habitude à l'entrée d'un village ou d'un carrefour: il n'en peut deviner la cause. Mais le bon paysan du lieu lui dira que chacune de ces croix a été placée là lorsque, portant un mort au cimetière, le cortège a passé près du crucifix."

The church of St. Germain l'Ecossois in the canton of Gamache, where this practice continues, was founded by a Scotch pupil of St. Germanus of Auxerre, to whom the saint gave his own name at baptism. He is honoured on May 2, in the Martyrologies of Amiens, Eu, St. Germain des Prés, &c. He is titular of the churches of St. Germain d'Amiens, St. Germain sur Bresle, St. Germain d'Argoule in the Somme, and of a chapel at Ribemont in the Aisne, &c.

He is represented in art as holding the seven-headed hydra with his stole, being said to have captured this monster on landing on the shores of Normandy. His life is contained in a MS. in the library of Amiens, No. 465, and in two MSS. in the Vatican library.

It was on the shores of Picardy, to north and south of the embouchure of the Somme, that many of the early Irish pilgrims and missionaries landed, including St. Columbanus and his followers, St. Fursa and his disciples, besides many others of lesser note, such as Caidoc, Fricor, Fiacra, and Cadroc.

In such a community of old religious customs we may trace an interesting result of the passage to and fro of these early travellers.

MARGARET STOKES.

MORE ABOUT LOCKS, POUNDS, AND PATHS ON THE THAMES.

London: April 7, 1894.

That a "Lock" in the last century did not mean what we understand by it—a Pound-Lock, a Cistern-Lock—is clear from the Act of 1771 (11 George III., ch. 1. 51), which first enabled the Thames Commissioners to borrow money—not more than £50,000 (more was authorised by later Acts)—and really get to work. Section 7 of that Act enables them

"to erect and maintain Pounds or Turnpikes on the said rivers [Thames and Isle], where Locks or Weirs are now made use of, and at all such other places on the said rivers as the said Commissioners . . . shall judge proper, and so as each of the said Pounds or Turnpikes be of the dimensions of 130 feet long and 18 feet wide."

Under this Act and its successors (15 George III., ch. 11, A.D. 1775, and 35 George III., ch. 106, A.D. 1795), the Commissioners built twenty-four Pound-Locks before 1804, as Zachariah Allnutt tells us in his *Considerations* (Henley, 1805). Now, allowing four or five of these Pounds for the river above Oxford—I forgot to note them—I find, by the reports of R. Taylor, that the following twenty-one Pound-Locks existed between Oxford and Maidenhead in 1791: 1. Ifley, 2. Sandford (? Nuneham a Lock, not a Pound), 3. Abingdon, 4. Culham ("the old Lock below Culham Pound-Lock"), 5. Sutton, 6. Day's or Dor-

chester, 7. Benson (Bensington)—? Moulsoford—8. Clevee (built 1787), 9. Goring or Streatley, 10. Whitechurch and Pangbourne, (? Mapledurham, a Lock only), 11. Caversham, 12. Sonning, 13. Shiplake, 14. Marsh (just above Henley), 15. Hambledon, 16. Hurley, 17. Temple, 18. Marlow (? date of Cookham), 19. Boulter's. The twentieth, Romney, just below Windsor, was, as I said in my former letter, built in 1797. The Pound-Locks were, I expect, imported from the Canals.

Whether the Weirs at the sides of the early Pound-Locks were made "movable" or "opening" ones at the Pound-Locks, I doubt; for in 1805 Allnutt treats the weir at Windsor of 1798, with shifting gates and overfalls—the gates being big and at the bottom, while the overfalls (to stop the overfall of the water) were smaller and above the gates—as a new thing, and says that similar weirs, below Staines, would not impede the waterway, which

"waterway or current is now much more impeded by the many solid weir-hedges, jetties, and works at present actually made, and standing at all seasons, on the shoals at Laleham Gulls (shallows), Chertsey Bridge-hill, Shepperton, Kingston, and other places, which have stood for years."

These solid weirs generally left room for a barge to pass between one end and the bank near it (Havell's view from Streatley). This space, vacant in Havell's drawing, was, in the opinion of Mr. More, the engineer of the Thames Conservancy, generally closed by a lock with movable paddles. In narrow parts of the river, as at Radcot and Langley, above Oxford, the engravings show that at least half the weir or lock opened to let barges through.

The Thames Commissioners had to make side-cuts along the arcs of shallow bends, and horse towing-paths and bridges where there were none, and to wharf or campsheets low parts of them. The haling or hauling of barges was formerly often done by man, whom the horses displaced. Section 24 of 11 George III. ch. 45, says:

"And, forasmuch as the drawing Barges by Horses instead of Men, on all or many more banks than at present have Horse Towing Paths, may deprive many Men who are now employed in drawing such Barges of their usual Livelihood, and as several such Men are, or may become, through sickness, age, or bodily infirmity, disabled from earning their daily Bread by any other Sort of Labour, be it enacted, That any Seven or more Commissioners at any General Meeting may certify to the Treasurer of the said District or to the General Treasurer, the Case of such disabled Man, and the treasurer is hereby required to relieve the said disabled Man with such Sum, not exceeding Four Shillings per Week, as shall be directed or specified by the said Commissioners."

The towing-path used to begin at Mortlake (Brindley, 1770), though the "tides-end" was usually at Richmond, except in the spring tides, which ran to Teddington. But

"The City of London, among other very useful improvements, in the year 1776, caused a road, or towing-path to be made from Putney to Richmond, to assist and improve the navigation of the Thames. It is a work of great expense and labour, and in the course of it there are upwards of fifty connecting bridges, with occasional embankments raised from the bed of the river."—1796. W. Combe in Boydell's *Thames Views*.

The reports of Mylne, &c., note several instances of owners' grounds stopping the towing-path—Sir Whitaker Ellis's still do at Richmond—men and horses having to walk round at the back of the house; and the Acts give the Commissioners powers to abate this nuisance.

F. J. FURNIVALL.

* These were made, before 1805, at Windsor, Temple, Hurley, Sonning, Godstow, Pinkhill, &c.—ALLNUTT.

"TABLE OF GREEN FIELDS."

London: April 16, 1894.

"His Nose was as sharpe as a Pen, and a Table of greene fields."

This is the reading of the First Folio in the passage which is the subject of the most famous conjecture ever made on the text of Shakspeare. Probably most persons think Theobald's emendation as sound as it is unquestionably brilliant. Dr. C. Creighton, however, in an article on "Falstaff's Deathbed" in *Blackwoods* for March 1889, made a very good fight against the correctness of Theobald's reading, and in favour of the conjecture—apparently first proposed by "Mr. Collier's MS. corrector"—"on a table of green frieze." I was not exactly convinced by Dr. Creighton's arguments; but the article produced in my mind the unwelcome impression that it was very doubtful whether the felicity which I had been accustomed to see in the passage as usually printed was not after all due to the genius not of Shakspeare but of his much maligned commentator. The one thing that contributed most to sustain my wavering faith in the received text was the difficulty of supposing that "green frieze" could have been corrupted into "green fields."

It has occurred to me that some light may possibly be thrown on the problem by the following passage in the *Liber Niger Domus Edw. IV.*, dated A.D. 1470 (Housh. Ord. 51):

"And suche dayes as the Kings chappell removeth, every of these children then present receiveth iiii d. at the grene feald of the countyng-house, for horse hyre dayly, as longe as they be journeying."

Now what is the "grene feald of the countyng-house"? Unless we are to suppose that it was a fixed rule that, wherever the Court might be on a journey, the counting-house should always have a grass-plot attached to it, there can be no doubt that "grene feald" here means the same thing as the "grene cloth," which is mentioned frequently in the same document. In the very next paragraph, for instance, we read:

"If this clerke lose torche, taper, mortar of wax, or suche other . . . then he to answer therefore, as the Steward, Theaurere, Countroller, or the Judges under them, at the grene cloth, wull award by reason."

Can it be, after all, that the text of the Folio needs no other correction than the change of "and" into "on"? I leave this question for Shaksperian critics to decide, hoping that they may be able to dispel my gloomy apprehension that the more picturesque reading is not the true one.

It is, however, as a dictionary-maker that I am immediately interested in this matter. I have not met with any other instance of "grene feald" in this sense, and I shall be greatly indebted to any reader who can supply me with references to such. The spelling "feald" for "field" (O. E. *feld*) is very unusual in the fifteenth century, and I am not sure that it is not a different word.

HENRY BRADLEY.

CEDMON'S "GENESIS," 2906-7.

Ann Arbor, Michigan: March 18, 1894.

In the notes to his Anglo-Saxon Reader, p. 221, Prof. Bright, in treating of Genesis 2905-7:—

wolde his sunu eucellan
folmum sinum, fyre sengan
mæges dræore,

says:

"It is probably best to read, as Bouterwek prefers, *fyre gesengan* 'to bathe or quench the fire with the blood of his kin,' though *gesengan* (or *sengan*) in this sense is not found elsewhere. On the other hand, it is possible that the verb should

be *swencan* 'molest' (Hart); retaining *fyre*, the next half-line might then be changed to *his mæges dræor* 'with fire to molest (consume) the blood of his kin.' Körner suggests *fyre sellan mæges dræor* (cf. 'Exodus' 402); but *mæges dræor* is rhythmically incomplete."

The first two conjectures and interpretations appear to me far-fetched and unwarranted. The last (while its rhythm is capable of being improved by prefixing *his* to *mæges* as above) is not likely: "to give his child [or the body of his child] to the flames" is all right, but hardly "to give the blood of his kinsmen to the fire."

I would suggest:

fyre sengan
mæges dræore, "make the flames hiss
with the blood of his kin,"

or—

fyre besengan
mæges dræore. "make the fire hiss," &c.

Of course, the original meaning of (be)sengan is "to make sing (or hiss)"; the spelling *sengan* for *sengan* is parallel to that of *cringan* for *cringan*. I should prefer *fyro* (Northern plural for *fyre*, Sievers, §237 A) *sengan*, but for the fact that I do not know that the plural of *fyre* "flames" was in use.

GEORGE HEMPL.

P.S.—I just now see that Grein (Gen. 2905, footnote) suggests "sengan" and "dreor?" In this case the rhythm would need *his* as above. And "to make blood hiss with fire," or "to scorch blood with fire," seems hardly as good as "to make the fire hiss with the blood of his child"; but perhaps I am prejudiced in favour of my own conjecture.

G. H.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, April 22, 7.30 p.m. Ethical: Discussion, "Can a Good Man be a Good Citizen?" by Mr. W. H. Fairbrother.

MONDAY, April 23, 2 p.m. Antiquaries: Anniversary Meeting.

8.30 p.m. Geographical: "The Face of the Earth," by Prof. C. Lapworth.

8.30 p.m. Parkes Museum: "Meteorological Instruments and Observations, and their Representation," by Mr. G. J. Symons.

TUESDAY, April 24, 3 p.m. Royal Institution: "Electric Illumination," IV, by Prof. J. A. Fleming.

8 p.m. Civil Engineers: Discussion, "The Training of Rivers," by Mr. L. F. Vernon Harcourt; and "Estuaries," by M. H. L. Patriot.

WEDNESDAY, April 25, 8 p.m. Society of Arts: "Some Recent Developments of Photographic Chemistry," by Mr. Chapman Jones.

8 p.m. Geological: "Further Notes on some Sections on the New Railway from Romford to Upminster, and on the Relations of the Thames Valley Beds to the Boulder Clay," by Mr. T. V. Holmes; "The Geology of the Pleistocene Deposits in the Valley of the Thames at Twickenham, with Contributions to the Fauna and Flora of the Period," by Dr. J. E. Leeson and Mr. G. B. Laffan; "A New Genialite from the Lower Coal-Measures (Genialites elegans)," by Mr. Herbert Bolton.

THURSDAY, April 26, 3 p.m. Royal Institution: "Mozart as a Teacher," by Dr. J. F. Bridge.

4.30 p.m. Society of Arts: "Municipal and Village Water Supply and Sanitation in the North-West Provinces and Oudh," by Sir Auckland Colvin.

8 p.m. Electrical Engineers: "The Cost of Electrical Energy," by Mr. R. E. Crompton.

8 p.m. Parkes Museum: "Temperature of Air, Soil, and Water," by Dr. H. R. Mill.

FRIDAY, April 27, 5 p.m. Physical: "The Mechanism of Electrical Conduction," by Dr. C. V. Burton; "A Graphic Method of Constructing the Curves of Current in Electro-magnets and Transformers," by Major Hipsley; "The Design and Winding of Alternate Current Electro-magnets," by Prof. Silvanus P. Thompson.

8 p.m. Viking Club: "The Boar's-head Dinner at Oxford and a Teutonic Sun God," by Dr. Karl Blind.

8 p.m. London Amateur Scientific: "What is a Genus?" by Mr. F. A. Bather.

9 p.m. Royal Institution: "The Action of Light on Bacteria and Fungi," by Prof. H. Marshall Ward.

SATURDAY, April 28, 3 p.m. Royal Institution: "Literature and Journalism," II, by Mr. H. D. Traill.

8.45 p.m. Botanic: General Fortnightly Meeting.

SCIENCE.

PHILOLOGICAL BOOKS.

IN advance of a formal catalogue, the Trustees of the British Museum have published a Descriptive List of the Hebrew and Samaritan MSS. under their charge, edited by Mr. G. Margoliouth. The following is the classification adopted, the order under each head being apparently that of the date of acquisition, beginning with the original collections—Cottonian, Harley, Egerton, &c., then Additional, and finally Oriental. (1) Biblical, subdivided into texts and commentaries. Last among the texts we notice the ninth century vellum of the Pentateuch (Or. 4445), about which Mr. Margoliouth has already written in the ACADEMY, as being probably the oldest known MS. of any part of the Hebrew Bible. The most notable feature here is the large proportion of Yemenite and Karaite MSS. among the recent acquisitions. (2) Midrashim, some of which are in the autograph of the several authors; (3) Talmud and Halakhah; (4) Liturgies, with the name of the local rite appended; (5) Kabbalah; (6) Ethics—a very small class; (7) Philosophy, including commentaries on Aristotle and Porphyry; (8) Poetry; (9) Philology, comprising vocabularies and grammars; (10) Mathematics and Astronomy; (11) Medicine, including translations of Hippocrates and Galen; (12) Miscellaneous, some of which seem to be placed here because it was undesirable to break up collections; (13) Charters, almost all English, of the thirteenth century—the substance of each and the names of the parties are abstracted; (14) Samaritan, beginning with the Cottonian MS. of the Samaritan rescension of the Hebrew text of the Pentateuch, and ending with a facsimile of a fragment of the same at New York. Finally, we have two indexes of titles and of authors. Under "Aristotle," the commentaries also should, we think, have been given. It is not every one who would look for them under "Muhammad ibn Ahmad."

Neue Beiträge zur semitischen Sagenkunde. By M. Grünbaum. (Leiden: Brill.) Dr. Grünbaum is already known by his laborious collection of Talmudic legends and plays on words. In the book he has just published he has put together the numerous tales and myths which have been attached to the persons of the Old Testament patriarchs by Jewish and Arabic Haggadah. A large proportion of the Arabic stories are derived from Jewish sources, though some of them are genuine old Arabic traditions, which originally had nothing to do with the Biblical personages with whose names they are now associated. With few exceptions, the legends of Jewish Haggadah all have a similar origin. They are derived either from attempts to supply supposed omissions in the Biblical narrative, or from grotesquely perverse interpretations of Hebrew names, words, and phrases. Bad etymologising is responsible for a large part of them. They are consequently of interest rather to the philologist than to the folklorist; to the historian and the Biblical student they are, of course, of no value at all. Dr. Grünbaum has arranged them under the names of the patriarchs, from Adam to David and Solomon, to whom they severally belong; but the usefulness of his compilation is impaired by the want of an index.

Die Geschichte des Dominus Märi, eines Apostels des Orients. Aus dem Syrischen übersetzt und untersucht von Richard Raabe. (Leipzig: Hinrichs.) A thoroughly legendary account of the evangelistic, or, as one might rather say, thaumaturgic activity of "the apostle Dominus Märi," who was sent by his teacher Addai, one of the seventy disciples of the Lord, to preach the Gospel in "the region

of the East, the land of Babylon." Susiana and Persia, Armenia and Media, are also stated to have been visited by this strange missionary, whose miracles would certainly have surprised the compiler of our Acts of the Apostles. The author of this narrative (which is here translated from the Syriac) was a monk of the convent of Dörkonn, the church of which was said to have contained the tomb of its founder, Märi. After a sufficient exposition of the manifold improbabilities of the story, the translator acquiesces in the judgment of Noldeke that, though a man named Märi may have preached the Gospel on the banks of the Lower Tigris at an early period, nothing further can be made out respecting him. The translation is accompanied by notes on difficult passages, with references to the Syriac text, both in the Berlin MS., and in Abbeles' printed edition.

Einleitung in den Talmud. Von Hermann L. Strack. Second edition, revised and enlarged. (Leipzig.) This little work is probably the first attempt to give an objective and scientific account of the Talmud, and to introduce the student to its several component parts. The first edition was a separate print of the article "Talmud" in Herzog and Plitt's *Realencyclopädie*. The new sections in the second one contain notices of the Halachic Midrashim, and a specimen of a Halachic discussion. Many additions are made to the bibliography, and there is now no reason why even a non-Talmudist should not form an equitable and accurate opinion on the contents of the Talmudic literature. The work is dedicated to "two fair-minded scholars," Professors Cheyne and Driver.

SCIENCE NOTES.

THE evening discourse at the Royal Institution next Friday will be delivered by Prof. H. Marshall Ward, his subject being "The Action of Light on Bacteria and Fungi."

AT the last meeting of the Geological Society, Prof. E. S. Dana, of Newhaven, was elected a foreign member; and Prof. J. P. Iddings, of Chicago, and Prof. J. H. L. Vogt, of Christiania, were elected foreign correspondents.

THE Royal Meteorological Society and the Sanitary Institute have jointly arranged for a course of six lectures on meteorology in relation to hygiene, to be delivered in the Parkes Museum, Margaret-street, on Mondays and Thursdays at 8.30 p.m., beginning on April 23. Among the lecturers will be: Mr. G. J. Symons, on "Instruments and Observations, and their Representation"; Dr. H. R. Mill, on "Temperature of Air, Soil, and Water"; Mr. R. H. Scott, on "Barometric Conditions and Air Movements"; and Dr. C. Theodore Williams, on "Climate in Relation to Disease and Geographical Distribution of Disease."

MESSRS. GEORGE PHILIP & SONS announce a *Handy Atlas of the Moon for Students*, by Mr. Thomas Gwyn Elge, consisting of a large scale map of the moon in four sections, with descriptive letterpress.

MESSRS. JAMES ELLIOTT & Co. will issue to subscribers on April 25 *The Hermetic and Alchemical Writings of Paracelsus*, in two volumes. It will contain, entire and unabridged, the large body of literature attributed to Paracelsus, which treats directly of alchemy and the transcendental doctrines and physics of the *Magnum Opus*; the whole Paracelsian literature of the Great Elixir and the Universal Medicine; and a collection of all the alchemical references scattered through the surgical writings of Paracelsus. The text which has been adopted for translation is that of Geneva folio of 1658, in Latin. The works ascribed to Paracelsus which are not to be found in that edition have been taken from other equally representative sources.

REPORTS OF SOCIETIES.

CLIFTON SHAKESPEARE SOCIETY.—(Saturday, March 31.)

MISS LOUISA MARY DAVIES, president, in the chair. —Mr. L. M. Griffiths read some "Notes on the Quartos of 'A Midsummer-Night's Dream.'" In connexion with the statements that the Fisher Quarto had manuscript authority, and that the Roberts Quarto was a piratical issue, it is of interest to note that Fisher became a member of the Stationers Company, by transference from the Drapers Company, on June 3, 1600, and on October 8 of the same year "A Midsummer-Night's Dream" was entered to him in the Stationers registers. This was his only Shakespeare publication. Roberts' freedom of the Stationers Company was obtained when Shakespeare was a couple of months old. Although in common with many of his fellow freemen an occasional grumbler and breaker of rules, he was in 1596 made a liveryman of his company, and in 1597 he was one of the three representatives of the company at the Lord Mayor's feast. In 1600, the year in which his issue of "A Midsummer-Night's Dream" was printed, he also printed "Titus Andronicus," and two editions of "The Merchant of Venice." He likewise printed the 1604 and 1605 "Hamlets." There is no entry in the register connecting his name with "A Midsummer-Night's Dream," and a close comparison of the texts of the two quartos seems to show that Fisher's is the earlier.

—Mr. Arthur S. Way read a paper entitled "Blending of the Classical and Romantic Elements in 'A Midsummer Night's Dream.'" It is almost a commonplace of criticism with respect to the tragedies of the greatest French dramatists of the age of Louis XIV. that their classical dramas are only nominally such, that the personages therein are one and all courtiers of the Grand Monarque, and their atmosphere that of the French court in its most artificial period. But even Macaulay in his most dogmatic mood would not have ventured to assert that Shakespeare's Romans are but Englishmen of the Tudor period masquerading in tunic and toga. The Romans of "Julius Caesar," "Coriolanus," and "Antony and Cleopatra," as also the Greeks of "Troilus and Cressida" and "Timon of Athens," are unmistakably the children of a far-off time and another civilisation than ours, so that if a cultured reader came for the first time upon one of these plays in a copy having no names prefixed to the speeches, he would have little difficulty in ascribing the plays to their proper epochs. There is, however, one play with respect to which there has not been the same consensus of opinion. "A Midsummer-Night's Dream" bears on the face of it certain incongruities which all critics have recognised, differing only in the number of counts on which they find the poet guilty of anachronism. The most obvious feature of this blending of the classical and romantic lies in bringing together the heroic age of Greece and a supernatural machinery of fairies unknown to the Greek thought of any period. And here we cannot avoid the conclusion that there is a real divergence from the Greek conception and spirit. The Greek Pantheon was peopled with stately presences, majestic and mighty as the powers of nature and the overmastering passions which they typified, and knew nothing of the tiny beings which seem emanations from flowers, breezes, and fountains. But there are critics who maintain that the anachronism spreads wider and stains deeper than this: that the human, no less than the supernatural, creatures are born out of due time, and that throughout the classical element is merely nominal. It is objected that the peasants of the play, while they may well be excellent delineations of Warwickshire rustics, are certainly not Athenians: least of all, peasants of the heroic age. Homer does not introduce full-length portraits of "low life"—albeit, in some of his similes, we have unmistakable evidence that human nature was the same in those days as now: the play of feeling and passion, with its grotesque and pathetic manifestations, was strikingly similar to what still moves our sympathy or our mirth—but Aristophanes does. Many scholars would be disposed to admit that the dialogue of these rustics

of "A Midsummer-Night's Dream," translated into Greek iambs, would not seem incongruous in one of his plays. Shakespeare's method of holding the mirror up to nature, and his unerring instinct in discerning what that "nature" really is, are nowhere better exemplified than in his treatment of the central figure of the play. Shakespeare's curiously un-Homeric treatment of the character of Ulysses, who, in "Troilus and Cressida," becomes a sententious philosopher, may, in some measure, be ascribed to the influence of Chapman, who converts Homer's heroes into warring rhetoricians. But for the portrayal of Theseus, Shakespeare had his Plutarch before him; and Plutarch, though inclined to rationalise the old legends, was at least a Greek, both in habit of thought and in point of view. The reader is therefore tempted to enquire whether Shakespeare, consciously or unconsciously, departed from his authority, and, in drawing Theseus, set forth not an old Greek hero at all, but, as some maintain, a mediæval knight, or, as others say, a nobleman of the Tudor days. To resolve this doubt, we must first consider what manner of man was the Theseus of the old legends. As we unroll the ancient records, there rises before us a twofold figure—a mighty champion, and a strong, wise ruler and lawgiver. Alone, like an earlier King Arthur, he presses through dark forest and deadly fen, over haggard wastes and savage mountain ridges, redressing human wrongs, spoiling the spoiler, and making the cruel scornor drink of his own cup. He wrests his father's sceptre from the hands of the cruel usurper, and becomes a king ruling in righteousness, known through all the land of Greece as a champion of the weak, a strong deliverer. Wherever the cry of the trampled goes up, wherever there are tyrants to be tamed, wherever heroes are looking for a brother in arms, a helper in strange and terrible enterprise, there is found the unswayed brow and the sinewy hand of Theseus, so that it became a proverb in the land, "Nothing without Theseus." The Amazons came down from the weird, unknown North, and the maids of war set their battle in array within the very city, between the market-place and the temples of Athens, and long the reeling battle swayed to and fro till their ranks were broken by the might of Theseus and till the bacchanals of war fainted in the stress of that stern grapple, and streamed away with ever-dwindling ranks towards their stormy hills and their ice-locked Thermopylae, and left their glorious queen the hero's prisoner, left her to lead captivity captive and to hold her conqueror in thrall. And it is at this point when the last low thunders of the storm have died away in the season of calm weather, when all hearts are stilled with peace, that Shakespeare's Theseus rises before us. The old life of the wise lawgiver and the righteous judge, of the earth subduer and the hunter, has been resumed. The Quest of the Golden Fleece and the Trojan War were but episodes in great lives; and before we pronounce Shakespeare's Theseus unlike the Greek conception of an Homeric hero, we must correct impressions derived from the adventurous aspect of the heroic age by some of the rarer glimpses of its pastoral and home life, which are not wanting amid the storm and stress of the Iliad, and which form a fairly complete setting for much of the action of the Odyssey. Let us, then, note the points in which Shakespeare's Theseus corresponds to one of Homer's kings of men. We shall not expect to see the warrior side of his character. He makes but two slight references to his own exploits, and in these we remark that absence of boasting which is characteristic of the Homeric heroes. In peace he appears under two main aspects: as a judge and as a lord of lowly subjects. As a judge he may be compared with the Homeric kings who cherished deep reverence for law, for the statutes which, as they held, were delivered from Zeus, and the disregard of which would bring down calamitous visitation upon the land. In his sentence on Hermia he claims to be simply the mouthpiece of time-honoured law; and stern as his words are, there is no sternness in his mind: he is not uttering his own arbitrary pleasure. As a lord among his subjects, we may compare him with Ulysses, the only character portrayed in such a relation in Homer. But while Shakespeare's critical instinct would not suffer him in his portrayal of the character of Theseus to be false to the ancient

heroic conception, we cannot resist the impression that as he wrote he was haunted by the living embodiment of that heroic ideal as revealed in more than one of the stately and noble men who made glorious the days of Elizabeth. And the poet's intuitive knowledge of human nature would teach him that there was nothing contradictory in the two conceptions; for as human nature is at bottom much the same all the world over, so similar circumstances tend to develop similar characters. Those two far-severed ages were alike periods of gallant enterprise, of maritime discovery and adventure, and of dauntless achievement in war. Even to the intellectual awakening of the sixteenth century we find a parallel in that old Greece whose very air quivered with harp notes and thrilled with the voices of bards who kindled men to mighty deeds. And so the Theseus of old lived again in the person of such an one as Sir Walter Raleigh or Sir Richard Grenville. But he did not die with the generation of the old Armada heroes; he is found again in the Cavaliers, whose uncalculating loyalty made them cast in their lot with a tottering throne, and whose influence rallied thousands to the king's standard; and again, in their children's days he re-appears as Sir Roger de Coverley, the most winsome type of an English rural magnate ever embodied in literature. And so, generation after generation, the character has never failed in old England, but is still worthily represented by men who, whether in troublous or in peaceful times, recognise the responsibility of their position and take up their share of the burden of their country's progress. Tennyson drew a portrait of such a character in his Sir Walter Vivian, and it is exemplified in the county magistrate of to-day.—The president, in a paper on "Peter Quince, Carpenter and Stage-Manager," said that, if the Interlude by the Anglo-Athenian artisans were not so pure an extravaganza, we might pause to ask why, although, indeed, the adaptor of this lamentable comedy, Quince was selected for this post of honour, when such a dominant personality as Bottom was doubtless to be had for the asking. On the *lucus a non lucendo* principle, a recognised canon of burlesque, he was apparently chosen manager because he would inevitably be managed. Quince is the most amiable of stage-managers: no word of impatience escapes his lips at the flippant contumacy of his unruly troupe; and he shows infinite tact in defending his point when Bottom, whose imagination is dazzled by the certainty of an encore for his roaring, is desirous of undertaking in his own person the three chief parts; and his implied flattery is too delicious not to be successful. In the part Quince selects for himself, his own modesty comes out noticeably; and it is probable that the more ambitious part he took at the performance was accepted rather by reason of a certain distrust of his colleague's "slow of study" than of a vainglorious wish to distinguish himself. From the conversation on the question of the Prologue we should, even if other direct evidence were wanting, feel certain that Quince of the mild and gentle spirit is a poet; and, marvel of marvels, being such, he endures in silence the tampering of the uninspired with the sacred question of metre. He suggests the old common metre of "Chevy Chase," but his noisy rival declares for rights to which he makes no audible objection. And the fact that the Prologue actually takes shape in the ordinary ten-syllabled metre shows that one at any rate of the company has fathomed, to some purpose, the truth that apparent concession is the quickest possession of your own way. For an impromptu moonlight effect the picturesqueness of his invention is not to be denied. There is no spice of exultation in his heart as he sees his merry tormentor in such evil plight through the mischief of Puck; and in his absence how generously he praises him, and on his return how enthusiastically he greets him! When the supreme moment of histrionic display arrives, the fell fascination exercised by so aristocratic an audience, combined with the bashfulness incident to a humble poet when reciting his own verses, produce a most awful effect on the unfortunate Quince; but the exchange of an abstract complimentary strain for concrete statement of fact is helpful to him, and he arrives at the conclusion without further catastrophe.

FINE ART.

FURTWÄNGLER'S MASTERPIECES OF GREEK SCULPTURE.

Meisterwerke der Griechischen Plastik. A. Furtwängler. (Leipzig-Berlin: Giesecke & Devrient.)

It is impossible in a brief review to give more than a very slight account of so large and so original a work as the present. We have been accustomed to find in German archaeological reviews from time to time papers which boldly drive a coach and four through received views. Sometimes such papers mark a decided advance, more often they fall into oblivion; but they have their uses. But it rather startles us to find a book of 750 pages, full from end to end of new and startling theories and of open disregard of most that has been supposed to be established in the history of ancient art. Such a work must be either epoch-making or very dangerous to knowledge. Prof. Furtwängler writes with his accustomed learning and ability, and with a knowledge of ancient monuments in which he can have very few rivals. One cannot speak of his book without a liberal use of superlatives. And yet it may be doubted whether it will really do much to extend the range of our knowledge of ancient art.

Since a selection must be made, this notice will be mainly confined to the first section of the work (pp. 1-263), which deals chiefly with Pheidias and his sculpture. In this section we may find Prof. Furtwängler at his best, and at his worst.

Lucian praises beyond all the works of Pheidias a statue of Athena which stood on the Acropolis of Athens and was dedicated by the Lemnians. The beauty of the face especially struck him. We know scarcely any facts in regard to this statue: but the probability is that it was of bronze, and perhaps dedicated by the Athenian colonists of Lemnos shortly after the middle of the fifth century. It is conjectured that on this occasion Pheidias represented the goddess, without helmet and shield, as a mild and placable, rather than a warlike, deity. Of this bronze figure Prof. Furtwängler supposes that he has discovered two faithful copies, in the same size as the original: two trunks and one head at Dresden, and one head, far more finely executed, at Bologna, which has hitherto been regarded as, perhaps, the head of an Amazon, and which has excited the utmost admiration in visitors to the Bologna Museum. In an extremely ingenious argument, Prof. Furtwängler tries to show that the restoration of these works to Pheidias is justified, alike by external indications, and by arguments derived from style. It is yet too early to say whether the Lemnian Athena is likely to take her place beside the Apoxyomenus of Lysippus and the Discobolus of Myron, as a recognised copy of a celebrated ancient masterpiece. If so, we shall certainly be obliged to re-cast our notions as to the Pheidian treatment of hair. But at least we must give Prof. Furtwängler the credit of originating a likely theory, admirably worked out, and full of suggestion.

It does not follow, however, because a theory is legitimate, and even convincing, that it will

serve as a basis for a further enormous construction of theory. But Prof. Furtwängler proceeds mainly on the basis of the Lemnian Athena and the well-known statuettes copied from the Parthenos to determine among existing remains those which can be regarded as copied from Pheidian works; and he even thinks he can fix the order of those works in the life of the master and their date. The chain is lengthened out, each link being weaker than that which preceded it, until we reach results that will certainly be rejected by archaeologists. We find at p. 128 the extraordinary view that the Colossal Horseman of the Quirinal at Rome, which bore until the sixteenth century the inscription *Opus Fidiæ*, is really a copy of a Pheidian work. Prof. Furtwängler allows that the inscription dated from late Roman times, but thinks that it may have been transcribed from an earlier legend; and he endeavours to reinforce this mere *may* by an analysis of the artistic character of the work, in which he traces a likeness to the horsemen of the Parthenon frieze and the Theseus of the East Pediment. The companion horseman, which was inscribed *Opus Praxitelis*, is ascribed not to the well-known Praxiteles, but to a conjectural contemporary of Pheidias, who worked in a style like the Pheidian.

As regards this attribution, one can only say that, if it is accepted, it shows arguments founded upon style to be, in the present state of our knowledge, almost worthless. The ablest archaeologists, from K. O. Müller to Wolters, have been of opinion that the two Horsemen of the Quirinal are in the style of Lysippus, and this has passed almost as a truism. There is nothing in Prof. Furtwängler's arguments to refute this view, nor does he attempt to investigate its grounds. Yet if we do not know the difference between the style of Pheidias and that of Lysippus, we had better give up all argument in regard to style; in which case the whole of the book before us becomes valueless. Prof. Furtwängler does not claim infallibility. For example, he writes on p. 122 in regard to the Ares Borghese, "Fälschlich ist er früher (auch von mir in Roscher's Lexikon I. 489) zu Polyklet in Beziehung gesetzt worden, zu dem er in scharfem Gegensatze steht." The words used in the Lexicon are "Es ist eine mächtige gedrungene Gestalt, deren Bildung den deutlichsten Anschluss an den Doryphoros des Polyklet zeigt." If Prof. Furtwängler sees between two statues at one time "most obvious likeness," and, a few years later, "sharp contrast," it seems that the indications on which, in this instance at least, he based his judgment are not trustworthy. And we may regard it as not impossible that he will before long be reading a similar recantation in regard to many or most of the views contained in the present work. If archaeology is to be regarded as a field for the display of intellectual gymnastics, this may be quite right and natural; but meanwhile, the student, who is really in search of some solid knowledge, feels that he has lost a good deal of time, and laboured in vain.

In ten pages (143-152) Prof. Furtwängler revolutionises the dates of various classes

of vases and of coins. As regards the latter, he writes, "Vorán sei indes bemerkt, dass wir uns von den landläufigen Datierungen der zu erwähnenden Münzen emanzipieren." The current dates from which he thus, by a stroke of the pen, emancipates himself are those fixed by numismatists, not merely on grounds of style, but for a variety of solid historical reasons and by processes of induction. If evidence is thus treated, what becomes of archaeology as an inductive science?

Perhaps the most interesting part of Prof. Furtwängler's book is that in which he deals with the dates and authorship of the Athenian temples (pp. 155-263). His views are carefully worked out and expressed in a style quite exceptional in German scientific works, so that they are very interesting reading. He maintains the earlier Parthenon to date from Themistocles rather than from Cimon, while the Erechtheum and the little temple of Nike were built under the influence of Nicias and the Conservative party. In the sculptures of the Erechtheum he sees the hand of Callimachus, the inventor of the Corinthian capital. In dealing with the sculptures of the Parthenon, he considers the central scene of the frieze to represent the offering to Athena of the peplos and of seats. In the side figures of the West Pediment he sees neither gods nor personifications of locality, but the primeval heroes and heroines of Attica; he will not allow even the male figure who reclines at the corner to be a river-god, but dubs him Buzyges. These views are less startling than those in the earlier and later parts of the book; but how far they will resist criticism is a question into which it is impossible here to enter.

Other great Greek sculptors—Calamis, Ageladas, Polycleitus, Cresilas, Myron, Praxiteles, Euphranor—succeed Pheidias, and are treated in much the same fashion. Of some of these, such as Ageladas, Cresilas, and Euphranor, we have no knowledge, except from literary sources, which can be called trustworthy. Yet Prof. Furtwängler finds for all, in the store-house of the great museums, series of works, not of course originals, but copies of various degrees of merit. In the case of more prominent artists, such as Polycleitus and Praxiteles, he is able to determine within a few years the date in their lives at which they produced each work fathered on them. Prudent archaeologists have been accustomed to start from acknowledged originals of Greek sculpture, and to feel their way carefully among the Italian copies, to see if here and there one may be found that can be classed by the originals. But Prof. Furtwängler neglects originals, which offer a less promising field to the hardy theorist, and often makes an attribution of an inferior late statue the starting-point of a whole series of further attributions. It is hard to believe that so accomplished an archaeologist can fancy that his bold hypotheses will be accepted by the learned world, however great be the skill with which he maintains them. His road really ends in chaos. Brunn sees a Praxitelean original in the torso of a Satyr in the Louvre. Furtwängler calls this an ordinary

copy, but in his turn finds Praxitelean originals in the Eubuleus head of Eleusis and a head of Aphrodite at Petworth, the connexion of which with Praxiteles, whether as originals or even as copies, is problematic. Wolters publishes a head of Athena as a copy of a work of Cephisodotus; Furtwängler calls the same head Pheidian. And so the game goes on, on the principle of *quot homines tot sententiae*. And this, although of all classical studies that of archaeology, as resting on a substructure of undeniable fact, should be one of the soundest and afford the best possible training in the methods of historical investigation. Yet, in spite of all, there is not a page in Prof. Furtwängler's book which an advanced student of Greek sculpture can afford to pass by, so full is it of knowledge, of keen observation, and of valuable analogies; only it should be kept out of the hands of beginners.

It will be a long and laborious task for archaeologists to extract from the great work before us such parts as can claim a place in the fabric of archaeological science. This task will no doubt be mainly executed by Prof. Furtwängler's German colleagues. Most of these he has treated in a very unsparing fashion, and their counter-criticism is not likely to err on the side of leniency. It is fortunate that archaeology in England lies somewhat out of the path of these brilliant constructions. It is our more modest task to try to find fixed points in the history of ancient art, and to discern the comparative degree of probability of various theories. It may be that the soil of archaeology bears fruit to those who laboriously cultivate it, but that the conqueror who sweeps across it like a Tamerlane is likely to leave behind only smoking ruins. Prof. Furtwängler's reputation will probably rest rather on such works as his *Catalogue of Vases* or his *Bronzes of Olympia* than on the present work, with all its force and brilliancy.

PERCY GARDNER.

CORRESPONDENCE.

BOTTICELLI'S "SPRING."

Hind Head, Haslemere: April 14, 1894.

A few weeks since, in writing upon this subject, I expressed a hope that fragments of some of the other Seasons of the supposed series might hereafter be recognised, and I determined mentally, when next at Florence, to search the drawings at the Uffizi and elsewhere in quest of studies. Already, quite unexpectedly, one such has occurred to me, and actually in England.

Among the Malcolm drawings now at the British Museum is a sketch by Botticelli of a female figure, draped, and holding a cornucopiae, whom I take to be Autumn. In dress and aspect she closely resembles the Primavera. Two Cupids accompany her, with adumbrations of others. To her right, I conjecture, in the finished picture (if it was ever completed), stood the three Autumn months, September, October, November. To her left, in all probability, allegorical figures—say, Bacchus and Ceres—balanced the composition.

I hope that any reader of the ACADEMY who may notice any other figures in drawings of Botticelli's suggesting this group, or any of its sister pieces, will let me hear of them.

GRANT ALLEN.

A ROMAN PIG OF LEAD.

Christ Church, Oxford: April 15, 1894.

About three weeks ago a workman found on a moor near Matlock an inscribed "pig" of Roman lead, of the ordinary shape and size. If I may judge from squeezes, which Mr. G. E. Fox and others have kindly submitted to me, the inscription, divested of ligatures, reads as follows:—

P · RUBRI · ABASCANTI · METALLI · LVTVDARES
that is, (*plumbum*) *P. Rubri Abascanti, metalli Lutudarum* (n) (s) (is).

Lutudarum is mentioned by the Ravenna Geographer (429p.), though the form has hitherto been considered a genitive plural from Lutudae, and on other pigs of lead found near Matlock and elsewhere. It is evidently the name for some town or district in Derbyshire where lead was mined.

P. Rubrius Abascantus was, I suppose, the lessee of the mines: previously discovered pigs bear the names of three other lessees. I do not know whether it is more than an accident that such private personages are mentioned nowhere else in Britain. One of the Derbyshire pigs and all of the rest found in Britain bear emperors' names.

F. HAVERFIELD.

NOTES ON ART AND ARCHAEOLOGY.

THE one-hundred-and-twenty-first exhibition of the Royal Society of Painters in Water-Colours will open next Monday, at their gallery in Pall Mall East; and also the exhibition of the Society of Lady Artists, in the Drawing-room Gallery of the Egyptian Hall, Piccadilly.

MR. T. G. WHARTON, of Basinghall street, has been instructed to sell next month the personal goods and effects of the late Ford Madox Brown. The sale will include several of his own pictures, as well as those of other well-known painters; and also an interesting collection of presentation copies of books by his friends.

MR. H. R. ALLENSON will shortly publish *Devonshire Antiquities*, by Mr. John Chudleigh. It contains illustrations of eighty Dartmoor villages and wayside crosses, inscribed stones, stone circles, cromlechs, clapper bridges, tolmen, kistvaens, logan stones, &c.; and also a map of the district, with these objects of interest clearly marked.

A SECOND series of lectures will be given by Mr. P. le Page Renouf, on "The Language and Literature of Ancient Egypt," in the rooms of the Society of Biblical Archaeology, 37, Great Russell-street, Bloomsbury, on Wednesdays at 4.30 p.m., beginning on April 25, and continuing through May.

MR. GEORGE ST. CLAIR begins this week a course of five lectures at the Home Missionary College, Manchester, on "Biblical Topography in the Light of Recent Research." He will treat of the geology and physical geography of Palestine, the route of the Exodus, battles and journeys of Scripture in the light of the topography of ancient Jerusalem, the worship of Israel and the life of Christ in connexion with localities.

MR. A. W. C. HADDEN, the well-known Scottish antiquary, has discovered that John Anderson, alluded to last week in our note on George Jamesone, was Jamesone's uncle. He was a brother of David Anderson, of Finzeach, known as "Davie do a' things." He was still living in 1635.

DR. SERAFINO RICCI, member of the Italian School of Archaeology in Rome, is preparing a collected edition of the inscriptions of the Island of Amoros. He intends to visit the island soon, in order to verify the copies.

THE STAGE.

THE theatrical event most worthy of comment this week is not the production of any new piece, romantic or eccentric, optimistic in accordance with the promptings of human nature, or pessimistic in obedience to the newer conventions of the stage. It is simply the return of Mr. Irving. That event is one which we may chronicle with the utmost satisfaction; for while it is well that the leader of the English theatre should receive his welcomes abroad, it is yet better that he should be in a position to receive them at home. And last Saturday he received them at the Lyceum, in the revival of "Faust." Mr. Irving's embodiment of "the spirit that denies"—that tempts, that leads astray, that mocks and scatters jibes along with its injuries among men—is not, of course, at all the most fascinating, but is yet one of the most complete of his impersonations. It is as finished and as highly wrought as a dagger by Cellini or a panel by Gerard Dow. The Margaret of Miss Ellen Terry—albeit, in the casket scene we may take exception to certain of its details—is a creation eminently poetic and agreeable, and full of those winning traits which are so characteristic of the artist. And Miss Terry, like Mr. Irving, has come back from America in the finest "form." The Faust of Mr. Terriss is the deliberately conceived and firmly executed performance of a very able actor: an ideal creation we do not attempt to call it. The far from unimportant character of Martha—a humorous character which it was within the power of Mrs. Stirling to endow with distinction—falls now into the hands of Miss M. A. Victor. The piece profits, as it has always profited at the Lyceum, by scenic effects both judicious and exquisite. For the time, this revival will be legitimately attractive; but what is to be Mr. Irving's next part?

If the speech of Mr. Sydney Grundy, at a recent theatrical festivity, was reported aright, that exceedingly capable, long-headed, matter-of-fact dramatist thought fit to lift up his voice in protest against such stage literature as aims above all things to be desperately instructive. He, it seems—though nobody will accuse him of lacking intelligence—is not of opinion that man's first promptings when he goes to the theatre are that he may be furnished with hard nuts to crack. And Mr. Grundy, in his speech, appears—as an illustration of his theory—to have instanced the present popularity of nearly everything that is light and amusing, and the present failure of well nigh all that is professedly didactic. Accepting the truth of his remarks—believing fully in their shrewdness and sagacity—is there not room, we may argue, for a larger share of that theatrical entertainment which, without priding itself precisely on the frivolous, has no ambition to stately and wearisomely teach? We want more pieces—but the ordinary playwright is, of course, incapable of producing them—in which, with an absence of pose and of self-consciousness, the dramatist shall give us, in a form that may reasonably claim to be agreeable, the results of his observations of life. Those observations—if the English theatre is to be healthy and interesting—will not be founded only on the experience of what is, after all, the very limited and so-called "cultivated" Society, whose abode is anywhere that you like between Chelsea and Hampstead. There will be embraced a wider and an ever more various world. Still less will the study of the dramatist be long confined to the already somewhat wearisome theme of the illegitimate love affair, or the not less rapidly paling subject of the difficulty of successfully legitimising a love affair which was irregular to begin with. The Second Mrs. Tanqueray—for instance—may be, in herself, an admirable

study of character. As an individual, she may be permissible upon the boards; but, as a type, she will very speedily be *de trop*.

MR. F. R. BENSON has for the seventh time undertaken the Shaksperian productions at Stratford-on-Avon for the memorial performances commencing on Monday next. "Henry IV., part 2, will be the special feature this year. This will make the eighteenth play of Shakspeare produced by Mr. Benson during his eleven years of management. The other plays to be given during the week are "Much Ado About Nothing," "The School for Scandal," "Richard the Third," and "As You Like It."

MUSIC.

DR. MACKENZIE'S "BETHLEHEM."

THIS new work, produced at the Albert Hall last Thursday week under the direction of the composer, is termed, not an Oratorio, but a Mystery. The words are written by Mr. J. Bennett; his task was no easy one, for he had to tell afresh the oft-told tale of the "Child of the Star." He has, as usual, displayed considerable skill, and some of the poetry is of a high order of merit. But who is responsible for the form of the book? Has Mr. Bennett carried out his own idea, or has he followed the suggestions of the composer? This is, perhaps, a mystery into which one must not inquire too closely. But a note to the vocal score states that each of the two acts or parts into which the work is divided is "complete in itself, and adapted for separate performance." Now the second part, as regards both words and music, seems to us decidedly superior to the first. If it was deemed essential that there should be two parts, the first, in its subject-matter, and, consequently, in its music, ought, surely, to have formed a strong contrast: the opposition of the darkness brooding over the earth and of "Hell's rabble rout" might have been insisted on at greater length. But now to the music. One cannot help admiring Dr. Mackenzie's earnestness of purpose; there is no pandering to popular taste. The composer seems always to be writing as the spirit moves him; and, indeed, there are moments when he is too absorbed, and forgets the duty of self-criticism. A little pruning here and there would add materially to the value of the work. To comment in this fashion on a second-rate work would be waste of time. But Dr. Mackenzie is a man of strong feeling, of sound knowledge, and practical experience; and one is able to speak boldly. There are moments in "Bethlehem" in which he reaches an exceedingly high level; and if that level were maintained throughout, the work would rank among the best English compositions in the department of sacred music.

In Act 1 the opening orchestral prelude is of simple structure, and not specially striking. The chorus of terrified shepherds is clever; the polyphonic accompaniment, with its quaint and prominent figure, is in excellent contrast to the voice parts. The two special features of Act 1 are the Angels' Anthem, and the Carol sung by the shepherds and folk of Bethlehem. In the former the composer has recourse to the old ecclesiastical style; the colouring of the accompaniment, somewhat of Berlioz type, is most appropriate. In the Carol the music is of a popular cast, and yet worked up with admirable art; the motive of the "World's Rejoicing" is introduced here with decided effect. The system of representative themes is employed by Dr. Mackenzie, but with moderation. His wisdom in this respect is beyond a doubt; but only those composers who go in thoroughly for Wagner's method of dealing with motives will

seriously help to solve the question as to the advisability and practicability of such a system.

We must confine ourselves to a few of the many points of interest in the second Act. The slumber song, "The Blessed Mother singeth to her Babe," the words from Coleridge, is charming, but it has one little fault: the accompaniment, though full of clever work and delicious colouring, is over-elaborated; or, rather, the art is not sufficiently concealed. The solo and chorus, "O Holy Babe! O Majesty Divine!" is a number of marked elevation. The Eastern tonality and orchestral colour in the *alla marcia*, when "certain kings" seek the Babe, are effective. The closing chorus, "Come in the fulness of time" contains some admirable writing; but it is not, as it should be, the most impressive number of the work.

The performance on the part of choir and orchestra was good, if not brilliant. The solo vocalists were Miss Ella Russell and Miss M. Mackenzie, Messrs. Lloyd, Barlow, and Bispham, who all acquitted themselves well.
J. S. SHEDLOCK.

MUSIC NOTES.

THE "Grand Wagner Concert" at the Queen's Hall on Tuesday evening was a brilliant success. Of the programme little need be said. "Rienzi" was the Alpha, and "Parsifal" the Omega; and between these extremes came many other excerpts from operas and music dramas. The conductor was Herr Felix Mottl, of Carlsruhe and Bayreuth fame. A few years ago we had the pleasure of testifying to his ability and enthusiasm in connexion with the production of Berlioz's great work, "Les Troyens," at Carlsruhe; and now in the works of the greater master he is seen to equal advantage. There are many good conductors; but few who are able to infuse their personality into the players, to transmit their thoughts and feelings with rapidity and intensity. Such a man is Herr Mottl. His *tempi* in some of the numbers differed from those of Herr Richter in the direction of slowness; but such minor points need not be mentioned now. The welcome accorded to Herr Mottl was enthusiastic in the extreme. There was no mistake about his earnestness, and this was felt by the vast audience. The visit of Herr Mottl is shortly to be repeated, and then his programme will include, besides Wagner, Beethoven, Berlioz, Chabrier, &c. His arrival here is welcome; we are not overburdened with orchestral concerts, and he will do no harm—rather the reverse—to existing institutions. The excellent singing of Mr. Andrew Black in "Wotan's Farewell" deserves recognition.

MR. FREDERICK DAWSON gave a first Piano-forte Recital at St. James's Hall on Tuesday afternoon. He is remarkably intelligent, with excellent fingers, but, at present, has too much of the virtuoso element. He is also very impulsive; but that, for the moment, is a good fault—anything is better than tameness. His reading of Beethoven's "Waldstein" Sonata, on the whole, deserves praise. The rendering of the one in E flat (Op. 81a) was, however, rather cold. The career of Mr. Dawson, who is still young, will be watched with interest. He promises no less than five Beethoven Sonatas at his second Recital on April 24. Is this not an excess of classical zeal?

SIR JOHN STAINER will preside at a meeting, called by the Incorporated Society of Musicians, to consider the question of the registration of teachers of music, which is to be held on Thursday next, at 11 a.m., in the rooms of the Royal Society of Musicians, Lisle-street, Leicester-square.

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